

The Musical World.

PUBLISHED EVERY SATURDAY MORNING.

Terms of Subscription, per Annum, 16s.; Half year, 8s.; Three Months, 4s.; payable in advance, to be forwarded by Money Order, to the Publishers, Messrs. Myers & Co., 37, King Street, Covent Garden.

No. 7.—VOL. XXVI.

SATURDAY, FEBRUARY 15, 1851.

PRICE FOURPENCE.

SPONTINI.

GASPARD SPONTINI was born on the 17th of November, 1778, at Miolatti, a village situated a short distance from the Roman States. In 1791 he went to Naples, and was admitted to the Conservatoire della Pietà. He composed his first opera at the age of seventeen. It was entitled, *I Puntigli della donna*. This work did not bring him any great reputation. Italian writers were precocious before the time of Spontini; and works which bore the impress of higher genius and more matured judgment than the *Puntigli della donna* had been composed at an earlier age than seventeen. The Italian career of Spontini was not distinguished by any particular trait. His was not a brilliant and enthusiastic genius—a genius of uncontrollable fires and spontaneities—which youth cannot sway till time shall moderate—which leaves nothing for the future, but allows itself to be swept onwards by the irresistible present. In short, Spontini had no impulse—and in saying that, we deprive him of the very germ of genius. But if he had no impulse, he had zeal, ardour, and a thirsty love for his art. He worked with perseverance and assiduity. While he travelled he composed—not like poor Donizetti, in his travelling chariot with his secretary and leech beside him, but toiling on foot, or, mayhap, waggon-carried, from town to town, from kingdom to kingdom.

In 1796 he was at Rome, and wrote there *Gli Amanti in Cimento*, and at Venice, in the same year, *L'Amor Segreto*. Returning to Rome the following year, he composed the *Isola Disabitata* for the theatre at Parma. He did not go thither to superintend its production, having been engaged to bring out another opera, *L'Eroismo Ridicolo*, at the theatre at Naples. In 1798 he produced the *Teseo Riconosciuto* at Florence; shortly after, *Finta Filosofa* at Naples, and the *Fuga in Maschera*, in 1800, in the same place. During the years 1800 and 1801, while sojourning at Palermo, he composed three operas;—*I Quadri Parlanti*; *Il Finto Pittore*; and *Gli Elisi Delusi*. On his return to the continent, he wrote *Il Geloso* and *L'Audace* at Rome; and in 1802 he introduced, at Venice, *Le Metamorphosi di Pasquale*; *Chi Pin. Guarda non Vede*; and *Principessa d'Amalfi*, which was the last work he wrote in Italy. If to the above we add *Berenice*, of which some of his biographers make mention, we shall have seventeen partitions written in the space of seven years, a not very extraordinary proof of the precocity of genius. There are many admirers of Spontini—enthusiastic ones it may be readily believed—who do not hesitate to say that Rossini was indebted to him for many of those ideas which more lately took the

world by surprise, and for those forms which have been emphatically styled “Rossinian,” more ostensibly, the famous crescendo. By these admirers the finale to the first act of the *Barbiere* has been pointed out as taken from that of *Vestale*. In our estimation, a simile intended to be established between a garden snail and a tortoise would hold as good—each of them carries a house on his back.

Spontini came to Paris in 1803. He applied himself to teaching at first, and remained a whole year without arriving at any change in his fortunes. In 1804, however, he had the gratification of seeing his *Finta Filosofa* played at the Théâtre-Italien. Subsequently at the Opera Comique were produced his *Julie; ou, le Pot de Fleurs*, and *La Petite Maison*, neither of which achieved the least success. Indeed the latter named piece was the reverse of successful. Hisses in plenty were showered on the poet and composer, and the first representation of *La Petite Maison* was not suffered to be brought to a close.

To the opera of *Vestale* and *Fernando Cortez* Spontini appears to be indebted for the reputation he at present enjoys. There is a story connected with the poem of *La Vestale*, which states that M. Jouy, the poet, had sent it first to Mehul, and, upon its rejection by that composer, to Cherubini. According to this story, Spontini learned, upon the night of the *fiasco* of the *Petite Maison*, that Cherubini was not very anxious to set the libretto to music, and having applied for the book, obtained it. He went to work immediately, in earnest, and finished the opera in a comparatively brief space of time. But half the labour only was accomplished. His partition had yet to be represented, and before representation to be received at the theatre. In the meantime the collaboration of M. Jouy and Spontini was inaugurated by the success of the comic opera, *Milton*, which still remains in the repertoire of the theatre. Spontini composed also at this period an Italian interlude, entitled *L'Eccelsa Gora*, and an Oratorio, both produced at the theatre Louvois. The Empress Josephine appointed him her musical director, and this high position had much effect in opening the way for the representation of *Vestale*, despite the cabals, underminings, resistances, jealousies, and aspersions from sundry quarters. If the success of *La Vestale* was immense, Spontini did not obtain it without a struggle. He had opposed to him the entire of the French school entrenched and fortified at the Conservatoire, where, for a long time after the success of *Vestale*, it was considered a mark of good taste to revile it. But there only happened then that which occurred on the coming of Rossini to Paris. Masters and pedants, shocked with cer-

tain faults of grammar, scandalised with certain turns of phrase, rejected it altogether. The amateurs and scholars, feeling with the public, ran in crowds to hear *La Vestale*, and found it entirely after their taste. Condemned by the Conservatoire, as the *Cid* had been by the Academy, *La Vestale* became the idol of the Parisians, and its fame spread over France in a short time. What a gratification for Spontini, after the fiasco of his *Petite Maison*!

La Vestale was produced on the 15th December, 1807. *Fernando Cortez* made its appearance in 1809, and had a great success. It was considered less complete as a whole than the *Vestale*, but in point of originality, invention, and boldness of treatment, many thought it superior. In his subsequent works we find neither the finish of the one, nor the invention of the other. Spontini fell sadly off after the *Fernando Cortez*, and it is only through means of that work and *La Vestale*, that he can hope to obtain a niche in the Temple of Fame.

In 1810 the direction of the Theatre-Italien was confided to Spontini, but he retained it only two years. About the same time he married a niece of Mons. Erard, the celebrated pianoforte manufacturer. She proved to him a most admirable and faithful wife, and received his last sigh by his deathbed.

The later compositions of Spontini appear few and far between. *Pelage* was written in 1814, and *Les Dieux Rivaux* in 1816. In 1817 he wrote the *Danaïdes*, in which glimpses of his ancient genius are occasionally to be seen. In 1819, after much expectation, and nineteen months' rehearsals, *Olympie* was produced. This work, which Spontini recognised as his *chef d'œuvre*, and thought destined to achieve the most brilliant fortune, did not succeed. Its fate overwhelmed him with grief and disgusted him with France. Proposals made to him by the King of Prussia were accepted without a moment's hesitation. In 1820 he left Paris for Berlin, with the title of first Kapellmeister of the Court and Musical Director of the Theatre, with large emoluments accruing therefrom. He brought out *Olympie*, with the third act re-written by Hoffmann, at the Berlin theatre, but its success does not appear to have been extraordinary. From 1820 to 1827 he composed *Lalla Rookh*, a ballet-opera, for the court festivals; *Nourmahal*, *Alcidor*, and *Agnes de Hohenstanfen*, which he altered and remodelled in 1837, as he did also the *Fernando Cortez*. In addition to these, he wrote a grand march for the fête of the King of Prussia, the *Chant du Peuple Prussien*, and a hymn executed at Berlin on the occasion of the coronation of the Emperor of Russia.

Spontini enjoyed at Berlin the highest eminence to which an artist could aspire; but he sought in vain for the delightful days of the *Vestale* and the *Fernando Cortez*. He had to sustain frequent and lively quarrels, which the irascibility of his temper, made more irascible by disappointed hopes, plunged him into. *Olympie* had banished him from France; *Nourmahal*, *Alcidor*, and *Agnes de Hohenstanfen*, would bring him back there. He was not content with Prussian justice, he wished to recover the suffrages of the French public. He

longed to find out if time and absence had not brought the Parisian judges to their right opinions, and to a true sense of his own merits. He hoped to find everything changed in his favour, and became solicitous to appear again before them. This hope, however, was never realised, and Spontini felt acutely the neglect or indifference of those whose favour he most prized. His disappointments, and being compelled to resign the illusions of long years that flattered his spirits and encouraged his health, embittered the last days of his life, and brought on a complication of disorders. He became partially deaf, and his memory failed him. He was recommended by his medical attendants to try his native air. For six months he remained at Jesi, a town not far from the place of his birth. The inhabitants received him with regal honours. Although afflicted with a violent rheumatic attack, he would, despite the entreaties of his wife, assist at the celebration paid to him. He caught cold in the church, and sunk under it in a few days.

If worldly distinction could have conferred happiness, Spontini's life would have flowed on more smoothly than that of most men's. He was covered with honours and decorations of all kinds. Among other titles that of Count of St. André was conferred upon him, a title which, it is more than probable, he had the weakness to prefer to that of author of *La Vestale*. Under the empire this partition has been designed for the decennial prize. The Institute had nominated Spontini member of the section of music in the room of Paer. The association of Artist-Musicians counted him amongst the founders of their society, and at their assemblies he continued for many years an assiduous attendant. Spontini wished to bequeath his manuscripts and his library to them, but was prevented by some matter of form. In his own country he created several benevolent institutions, and was a thoroughly humane and charitable man.

A grand service has been celebrated for Spontini, in the church of the Madeleine, with organ and chorus. Several *morceaux* of the *Fernando Cortez*, among others the fine and well-known duo of prisoners, were arranged to Latin words. M. Lefebure Wely performed on the organ the Morning Hymn and march from *Vestale*. M. Derivis, the original representative of the high priest, together with a crowd of artists and confreres at the Institute, assisted at the celebration.

THE EDINBURGH COLLEGE CONCERT.

(From the Caledonian Mercury.)

The proceedings that have lately taken place with reference to this concert, call on us for a few remarks to put the public in possession of all the facts, that they may be enabled to account for the annual dissatisfaction to which this concert unhappily gives rise. Ever since the first establishment of the Chair of Music, the public have looked forward with expectation to the "Reid Commemoration Concert" as one that they had a right to expect would be the best of the season. As long as the Professorship was held by Mr. John Thompson or Sir Henry Bishop, there seems to have been no fault found with the

manner in which it was conducted. These gentlemen proceeded on the plan of making a charge of 5s. for the admission of each person, and thereby raising a sum which, with the addition of a small grant from the Reid Fund, was sufficient to cover all expenses, and give such a commemoration as proved satisfactory to the public. On the resignation of Sir Henry Bishop, Professor Donaldson, a member of the bar, was appointed to the Chair. This gentleman proceeded to fulfil the duties of the Professorship with characteristic energy and decision. He collected the necessary preliminary apparatus, and prevailed upon the Magistrates to fit up his class-room with seats, &c., on the understanding that they would be reimbursed from the Reid Fund. Application was accordingly made to the Senatus for the £250 so expended. The Senatus refused to repay it, and hence the action on which the Lord Ordinary pronounced the interlocutor so unfavourable to their pretensions to dispose of the £3,000 of annual revenue as they in their wisdom thought proper. To return, however, to the concert. On reading the will attentively it appeared to Professor Donaldson, that it was not the intention of the testator that any charge whatever should be made for the admission of the public to the annual concert, and a memorial having been prepared and laid before the most eminent counsel, they gave it as their decided opinion, that General Reid *did not intend to seek any pecuniary aid* from the public, and, therefore, that all the expense attending the concert should be paid from the Fund. In the face of this opinion, it was clearly impossible to allow the charge for admission to continue, and the Professor was therefore in a manner compelled to comply with this interpretation of the General's intentions. The difficulty then arose as to the possibility of providing an adequate commemoration concert for one half the amount previously expended. Formerly the Senatus voted only £150, but an additional £250 was raised from the sale of the tickets of admission to the public. Now they refused to give more than £200. In these circumstances the Professor endeavoured to do all that was possible with the money at his disposal, waiting with patience for the decision of the Court. This has now been pronounced, and although the judgment is not final, owing to the appeal of the Senatus to the Inner House, still the Lord Ordinary's interlocutor is the only authoritative light by which the will of General Reid must be read. In the matter of the concert, then, his Lordship distinctly declares that with it they (the Professors) had nothing whatever to do, as the duty of causing it to be given belongs altogether to the Professor of Music for the time being. In accordance with this view of the case, Professor Donaldson proceeded to give directions for carrying into effect the will of the testator, and with the view of making the concert this year a worthy commemoration of General Reid, he engaged the best foreign talent he could procure.

Before all his arrangements could be completed, however, the Senatus, in the face of the interlocutor, as well as of the Professor's remonstrances, proceeded to vote the usual sum of £200 as sufficient to defray all expenses, Professor Donaldson refusing, however, to recognise their assumed right of restriction, on the ground of its being in itself incompetent and *ultra vires* of the Senatus.

Thus the matter stood on the 5th of December last. It would appear that from that date until the 25th of January, the Professor, being even then evidently unwilling to exceed the sum voted, endeavoured to arrange matters so as to keep the expenses within the required amount; but, after fruitless negotiation, he found that, in order to secure the services of the eminent artists he had already engaged, and at the same time to employ the resident orchestral musicians, the amount named fell short by £80 of what was absolutely requisite. The Professor having fully satisfied himself that the foreign talent alone could not be considered sufficient to form a becoming commemorative concert, gave instructions for the extra expenditure, taking upon himself the whole risk of recovering it from the Reid Fund. We understand that a full statement was then laid before the Senatus, exhibiting the items of the expenditure, and it was accompanied by extracts from the interlocutor of the Lord Ordinary, pointing out in strong terms that the concert "was not for the benefit of the University, but for the perpetuating the fame of the testator,

and advancing his favourite science," and also, that they (the Professors), had no authority under the will to fix the amount of outlay for that purpose. This statement was taken into consideration by the Principal and Professors at a meeting held on the 30th January, when they resolved that "if Professor Donaldson should expend a greater sum than the £200 already voted, they will not hold themselves responsible for such excess. And further, the Principal and Professors having appointed a committee to co-operate with Professor Donaldson in making arrangements for the concert, expect that Professor Donaldson, before issuing any tickets, will consult with that committee." Professor Donaldson having had no intimation of their intention to appoint a committee to superintend the distribution of the tickets, had previously completed the arrangements for a similar disposal of them amongst the Professors, students, and the various public bodies, as former practice justified him in adopting.

In a printed letter which has come under our observation from Professor Donaldson to Professor Kelland, the Secretary of the University, this matter is placed in a very clear light. Professor Donaldson therein remarks:—

"If a committee had been at all necessary, the selection could not have been more agreeable, but, I think that some communication should have been made of this intention, before the step was taken. What I complain of is, that these things are passed at meetings which I do not attend; which are viewed by many of the professors as illegal; and which the Principal himself has discountenanced; and that measures are adopted in a hasty and inconsiderate manner, without previous consultation with myself, and by parties who have really no right to interfere in the matter at all. I need not say what I might have done if an application had been made to me in proper time; and you will recollect that I intimated to you, that although I could not attend the meeting to which I allude, yet that I would be found in my rooms till four o'clock, and would go over to the Hall at any time for a few minutes if there was any desire to consult with me in regard to the concert. No notice was taken of that offer, and, therefore, I proceeded with and have completed my arrangements, as you will perceive from the statement sent to you the other day, and from the lithographed letter which I prepared before I left home, and which I expect is now in the hands of the Principal and Professors.

"We really ought not to forget that the concert is *not* for the University, but for the Public; and it was made a public one by purchasable tickets. You will perceive from the lithographed letter, that no less than 480 tickets are given to the Professors; and when those of the Secretary of the University, Mr. Small, and the other Librarians, Messrs. Cook, &c., &c., are added, the number exceeds 500, besides which 400 go to the students. The Music Hall will not hold more than 1500 persons, so that out of 1500 tickets, above 900 have been allotted to the University."

It seems, however, that some of the Professors have taken umbrage at what we cannot help thinking to be very straightforward conduct on the part of Professor Donaldson, declaring it to have been uncourteous, and therefore they have resolved altogether to discountenance the concert. To such an extent has this feeling been carried, that, as we are credibly informed, some of the Professors who had actually accepted their portion of the tickets, and had distributed them amongst their friends, have recalled them. We cannot believe that this paltry spirit of obstructiveness proceeds from the general body of gentlemen composing the Senatus Academicus, and we are more inclined to suspect that the fault lies with those few who attend all the business meetings, and whose *regime* is not always in accordance with the patrons and the public, or the wishes of the more numerous body of Professors, who take no interest or management in such matters; and who, with a culpable neglect of duty, we think, leave themselves altogether in the hands of others. We would now, therefore, call upon these gentlemen to come forward without delay, and put an end to such proceedings, by refusing participation in acts that can only lead to further embarrassments, and very probably considerable personal expense. It is hinted that in the event of the judgment of the Inner House being still adverse, it is the intention of the belligerent few to carry the case to the House of Lords. Pray, gentlemen, may we ask who is to pay the expense of all this litigation? You cannot, surely, expect that it is to be defrayed from the Reid Fund. Such a hope, if entertained, may

be found altogether delusive. It may be that, as on former occasions, certain members of the *Senatus* whose obstinacy outruns their judgment may agree to take upon themselves the payment of all the necessary outlay, and free you, the merely nominal men, from all embarrassment on that score. But we contend that this will by no means clear you from the unpopularity of having permitted yourselves to become parties to an action of which you yourselves could not perhaps approve.

COURT OF COMMON PLEAS.

LUCAS V. BEALE.

This was an action by the plaintiff, who was first violoncellist in the orchestra of the Royal Italian Opera, Covent-garden, on behalf of himself and the other members of the orchestra, against the defendant, a partner in the house of Cramer, Beale, and Chappell, music publishers, and manager of the Covent-garden Opera House.

Mr. Keating, Q.C., and Mr. Cowling were counsel for the plaintiff, and the Solicitor-general, Mr. Scrjeant-Byles, and Mr. Bovill for the defendant.

The action arose out of circumstances which, stated briefly, were as follows:—The Italian Opera at Covent-garden was commenced in 1846 or 1847 by Persiani, Beale, and Galetti, who procured an extensive orchestra and placed it under the superintendence of Mr. Costa. At the latter end of 1847 the defendant became the proprietor of the theatre, and entered into partnership with Mr. Delafield, but soon retired, leaving that gentleman sole proprietor. Mr. Delafield carried on the theatre until April, 1849, when he was obliged by pecuniary embarrassments to leave the country. The defendant had advanced Mr. Delafield 1000*l.*, and had also entered into a covenant to advance him 7000*l.* or 8000*l.* for the current expenses of the Opera, upon a mortgage of Mr. Delafield's house at Fulham and also the theatrical properties. Affairs went on on this footing until Mr. Delafield's departure, when the defendant became his agent in the management of the theatre, but in order to avoid personal liability he caused the following notice to be sent to each of the principal performers, and also to be stuck up in several parts of the theatre:—

"Mr. Beale thinks it right that all parties connected with the Royal Italian Opera should clearly understand his position, in order that no misconception on the subject may arise hereafter. Mr. Beale begs, therefore, to state that he is acting in the management of the Royal Italian Opera solely on behalf of, and as agent for, Mr. Delafield, and that he undertakes no personal liability or responsibility whatever.

"201, Regent-street, May, 1849."

At this time the affairs of the theatre were in great confusion; the salaries of the performers were much in arrear; and it became evident unless some measures were adopted to prevent it, the theatre must be closed. Mr. Beale, therefore, appealed to the principal singers, and they and Mr. Costa agreed that the payment of their salaries should be deferred until the close of the season, on condition that the salaries of the orchestra and chorus were paid. At this time thirteen days' arrears were due to the orchestra, and on the 9th of July they assembled together to discuss and communicate with the defendant on the subject. Accordingly the defendant, Messrs. Chappell, Mr. Gruneissen, and other gentlemen, met in one room of the theatre, and the orchestra in another, and the latter deputed the plaintiff to communicate on their behalf with the defendant. The plaintiff accordingly did so, and ultimately the following proposition was drawn up on behalf of the orchestra, and handed to the defendant:—

"July 9, 1849.

"The gentlemen of the orchestra of the Royal Italian Opera House understanding that the principal singers and Mr. Costa have consented to forego any further claims on the establishment until the end of the season, in order that the choral and orchestral departments may have the benefit of such sacrifice, are willing and hereby pledge themselves to continue their services and attend their duties, provided Mr. Beale will guarantee the payment of the

thirteen nights due on the 15th ult. Signed in the name of the gentlemen of the orchestra, C. Lucas."

A good deal of discussion took place, and at length the following paper was drawn up by Mr. Fenn, the treasurer of the theatre, and handed to the plaintiff:—

"July 9, 1849.

"Mr. Beale will accept the propositions made by Mr. Lucas on behalf of the gentlemen of the orchestra, and he will appoint the treasury to be open on the 19th inst. to pay the thirteen nights due on the 15th inst., and he pledges himself to open the treasury on the 10th and 25th of August to make further payments.

"W. H. FENN."

The plaintiff having read the paper, said it would be more satisfactory to the orchestra to have Mr. Beale's signature to it, upon which the defendant wrote across the face of the memorandum, "Approved of by me, T. F. Beale." The plaintiff then took the paper to the orchestra. The parties separated, and the house continued open for three nights longer, when news arrived of Mr. Delafield's bankruptcy, and the defendant ceased to have anything to do with the theatre. The company then formed themselves into a commonwealth, and produced the *Prophete*, with so much success that at the close of the season the claims of all the five classes into which the performers were divided were fully satisfied, except those of the fifth class, which comprised the principal performers. Nevertheless, the orchestra were not paid their thirteen days' arrears, and applied to the defendant to pay them pursuant to his agreement, but he refused, on the ground that the paper signed by him was only an agreement contingent upon all the principal singers and all the members of the orchestra assenting to the arrangements proposed, and that all had not done so; and that it was also contingent upon his having the control of the treasury of the theatre, which he had ceased to have immediately after the arrangement was entered into. Negotiations having failed to effect a settlement, the plaintiff, on behalf of himself and the rest of the orchestra, commenced the present suit for the arrears due to them, which amounted to 1280*l.* 12*s.*

Mr. Costa, the director of the orchestra, proved the facts as above stated, and that all the principal singers and all the orchestra had fulfilled their parts of the arrangement.

Upon his being asked if all the members of the orchestra had played on the nights after the arrangement,

The Lord Chief Justice said.—You can't tell at Covent Garden whether more than one is playing.

Mr. Costa bowed in acknowledgment of the compliment.

Several legal objections were taken at the close of the plaintiff's case, but it was ultimately decided that it should go to the jury.

The Solicitor-General then addressed the jury for the defendant, and said the action was a very hard and cruel one upon the defendant, who at the time this arrangement was made had no interest whatever in the proceeds of the performances which were going on—who was acting in the theatre, as everybody connected with it knew, only as the agent of Mr. Delafield, and who had only come forward when the affairs of the theatre were at a stand-still from a kindly motive towards the large body of artists, who, if the performances had ceased, would have been thrown out of employment. The learned gentleman then contended at considerable length, and said he should prove by evidence, that the paper was only signed by the defendant and delivered to the plaintiff provisionally upon all the artists engaged consenting to the arrangement, and that many of them, including Madame Garcia, Mdle. Angri, Marini, and others, had refused to do so, and also that the arrangement had been superseded by the orchestra themselves when they joined the rest of the establishment in forming a commonwealth, and thereby removed the defendant from the control of the treasury. Moreover, the plaintiff, in suing the defendant, who was an agent only, had put the saddle on the wrong horse.

The Lord Chief Justice.—Then there is no horse to put it on. It would clearly be no use to saddle Mr. Delafield.

Mr. Keating having made an observation,

The Lord Chief Justice replied—I think you have got the wrong plaintiff, and I doubt whether you have got the right defendant (laughter).

Mr. Fenn, the treasurer of the theatre, was then called, and deposed to what took place at the interview between the plaintiff and defendant. He said that it was distinctly stated and understood that the arrangement was conditional upon its being assented to by all the singers and the whole orchestra, and that Mr. Thomas Chappell proposed that a clause should be added to that effect, but Mr. Costa said: "We are all gentlemen here, and we all understand that," and, therefore, the clause was not added. He stated that several of the principal singers and performers refused to assent to the arrangement. Also, that the plaintiff took the paper after it was signed to show it to the gentlemen of the orchestra, and that when after some time the witness sought for him, he found that he and all the orchestra had left the theatre, and had taken the agreement with them.

The Lord Chief Justice, after stating the evidence and the law on the subject to the jury, left it to them to say whether the paper in question was a proposal or an agreement, and whether it was signed by the defendant for himself or as agent for Mr. Delafield.

The Jury, after a short deliberation, found that the defendant intended the paper to be an agreement, and that he signed it for himself, and not for Mr. Delafield.

The Lord Chief Justice.—Then, as I have already intimated, I shall nonsuit the plaintiff, being of opinion that, as the consideration was a joint one, he is not entitled to bring an action on behalf of the members of the orchestra, and to recover the full amount due to the whole body.

Plaintiff nonsuited.

Dramatic Intelligence.

DRURY LANE.—*Othello* has been produced with a strong cast. Mr. Anderson's Moor is a highly effective performance. This was the first part in which he appeared before a London audience at the Haymarket, and achieved his well won popularity. We should have liked a little more fire and impetuosity in Mr. Anderson's *Othello* in the third and fourth acts, for he did not carry his audience with him as he might have done. All else was entitled to praise; the tender scenes being distinguished by genuine pathos. Mr. Vandenhon's Iago lacks but intensity and a certain fiendish earnestness which is beyond his power of abstraction, to render it a first-rate performance. The scenes with Roderigo and Cassio were excellent, and the grand scene with *Othello* had many fine points. In the soliloquies we missed the profound artist. Of the other characters we can only allude to Mr. Walter Lacy's Roderigo, which was in all respects an admirable assumption. Mr. Walter Lacy has laid hold of the true notion of Roderigo's character. We see a "silly gentleman," and no more. The conventional buffoonery of the part is happily discarded, and the might of Iago's intellect is made more manifest thereby. Mr. Walter Lacy's Roderigo is an excellent commentary on the "silly gentleman" of Shakspeare, and should be studied by all tyrones in the profession.

The exquisite Nisbett has been re-enchanted her audiences with one of her most delightful creations, *Rosalind*, in *As You Like It*; not so magical, or bewitching perhaps, as *Beatrice*—for surely Shakspeare wrote *Beatrice* prophetically for Nisbett—but every whit as true to the text and nature. Vandenhoff's Jaques is excellent, and is just fitted to his calm, severe, and solid style.

Auber's *Enfant Prodiges*, newly christened, is announced as a spectacle for early next week. The management is sparing no pains or cost to render the production worthy of the most liberal patronage. It is expected to transcend all previous efforts in the gorgeous glittering line at Drury Lane.

PRINCESS'S.—The only novelties at this house of late have been the introduction of the two performances at Windsor

Castle; these were, *The Prisoner of War*, and *The Loan of a Lover* for the first; and *As You Like It* and a popular farce, for the second performance. The cast of *As You Like It* is remarkably strong, including Mr. and Mrs. Charles Kean and Mr. and Mrs. Keeley among others. Mr. Charles Kean's Jaques is particularly good, and Mrs. Charles Kean's *Rosalind* has an infinity of charms. Overwhelmingly comic is Mr. Keeley's *Touchstone*: and unimaginably vague and irresistibly stupid is Mrs. Keeley's *Andrey*. Nor must we overlook Mr. Meadows' William, which constitutes the perfection of rustic nonentity.

Henry the IV. and *The Templar* are still journeying their rounds, and the Pantomime is still alive and kicking, waiting for exterminating Easter to put the extinguisher on it. Meanwhile, when are we to have Bourcicault's new piece, and Douglas Jerrold's new piece?

SADLER'S WELLS.—The Rev. James White's Tragedy "Feudal Times," was revived here on Monday. This play was originally produced at this theatre four years ago, when Miss Laura Addison played the heroine. Excepting the substitution of Miss Glyn for the former lady—no improvement, by the way—the cast is much the same as before. The most dramatic character in the piece is the Earl of Angus (Douglas), and it is exactly suited to Mr. G. Bennett, whose portrait of the proud, daring, and ferocious leader of the feudal nobility of Scotland, is highly graphic and effective. The part of the Earl of Mar, assumed by Mr. Phelps, is hardly as well suited to the actor. The King, James the Third, was given to Mr. Henry Marston, but the calm, passive benevolence of the character renders it unfit for the stage. Ethics do not amalgamate well with the tragic muse. As the doctrines of the ethical philosopher prevail, the trade of the dramatic poet must cease, for want of material. Hence, such quiet, loving arbiters of peace and good-will as King James have by no means a dramatic interest corresponding to what they possess in real life. In fact, the stage is no place for day-dreamers. The costumes are new and gorgeous; and the scenery picturesque and appropriate. A Gothic chamber in the palace, with painted windows, is unique and beautiful. The house was crowded. The pantomime has not as yet lost any of its attraction. Miss Caroline Parkes dances charmingly, and the evolutions of Mr. Stilt's little boy promise to place him out of the reach of rivalry or competition.

Foreign.

(From a Correspondent.)

NEW YORK.—The fate for Jenny Lind in this city appears to have died of its own violence, like a man in a drunken fit. The public now occupy themselves with their own affairs, or those of their nearest neighbours; the press have bawled themselves into silence; the clacques are laid up with hoarseness. In vain I have endeavoured to gain some tidings of the charming Jenny—nobody knows where she is—nobody asks where she is—nobody cares where she is. An Irishman told me the other day that this seeming coolness was but the bottling-up of their enthusiasm until Jenny Lind came back. "But," said I, "suppose she does not come back?" "Well, never mind," answered Pat, "be Jasus, my boy, we kin aisy put the bottle in the cellar till the next customer comes." "And this is fame," thought I. As I know nothing of Jenny Lind or her whereabouts, I must write to you of the pet of the hour, Parodi, who has quietly and legitimately won all our hearts. She has really earned a great name here, and has added to her reputation by sundry acts of kindness, which, all honour to

the Americans, I must say they never forget. I, who have heard Grisi and Malibran, cannot go the length of the Parodists, who insist that their idol is equal to either of the other two as a dramatic singer. No, Jonathan, my boy, that is a step beyond rational bounds. By the way, what an excitement would Grisi cause were she to come over here! It would set all America frantic, I am thinking. The Lind excitement would prove a fly-blow to it—after her first appearance. But to return to Parodi. At the concert for the Italian refugees, Parodi generously came forward to assist, and had the satisfaction of seeing around her, on Tuesday evening last, many of her warmest friends. I would gladly speak favourably of the performance, but cannot do it. With the exception of Parodi's singing, there was little deserving even of mention. The two branches of Maretzek's Italian troupe, I understand, will soon be re-united. I hope so, at least, for owing to the absence of some important members of the troupe, the late operas in this city have not been brought out in that style which the means of Maretzek and his former efforts have led us to expect. The only new feature worth chronicling since our last is the production of *Giovanna di Napoli*, under the composer's own direction.

Boston.—The Musical Fund Society's third concert had a large audience. No vocalist appeared in the programme. Beethoven's "Pastoral Symphony" was the staple article offered. For a rehearsal this performance might be tolerable—as the fitting presentment of music requiring the greatest nicety and competent wind instruments, it only excited a desire to hear a good performance by a well-appointed orchestra. The association does not evince a desire for improvement or good taste in making up its programmes, that ample patronage might reasonably produce. Until a thorough reform is made in the department of wind instruments, they can never give a perfect effect to the works of the great masters. Madame Bishop's concert on Sunday evening was a striking contrast in regard to audience or the quality of performance. She was in her best voice, and imparted to each piece the best skill, refinement, and expression her great attainments could afford. The recitative and air from *The Creation* gave her audience very different impressions of Haydn's beautiful conception from those received at the Handel and Haydn Society's performance. "With verdure clad the fields appear, delightful to the ravished sense: by flowers sweet and gay, enhanced is the charming sight," with her graceful interpretation, charmed the audience with pleasing semblance of poetical description. The recitative, "There were Shepherds" renewed Madame Bishop's exceeding and well-deserved favour with her public for perfect recitation. When she first appeared in this city, the merit of good phrasing and musical eloquence could not be denied, even by the doubters on other points. The admirable management of breath, familiarity with the genius of every language used as the vehicle of thought and intelligent study in the author, unite to give Madame Bishop that command of musical recitation which Miss Lind can hardly claim. The air from *Judas Maccabeus*, and that from the *Messiah*, proved the artist, while they failed in breadth and fulness of tone—without forcing or exaggeration—to meet the expectation of superlative excellence which "With verdure clad" had excited. Handel's Bird Song, with Mr. Werner's flute obligato, presented Madame Bishop in a most favourable aspect for command of voice and skilful use of the aids science gives the cultivated vocalist. It was encored with marked enthusiasm for a Boston Sabbath-day audience. Schubert's "Ave Maria" had a faithful, pure, and fervent rendering. It was called for again, to receive still greater expression and fervour of feeling. If the

clarinet had been strictly obligato, Madame Bishop's rendering of "Gratias agimus" might have excelled in most points any other attempt made here upon Catalani's great show piece, notwithstanding a want of volume and facile smoothness of tone in the more forcible passages. The *Transcript* gives the following:—"The Mendelssohn Quintette Club propose to celebrate Mendelssohn's birthday, (Monday, February 3d,) by a grand concert to be given at the Melodeon. The programme will be made up of the compositions of this great master, songs, an organ sonata, quintette, concerto for the violin, &c.; and, to render this music worthily, some of the best artists in the city have promised their assistance. We hope that the young and gifted artists who form the Quintette Club will see, by a crowded house, that their desire to do honour to the memory of one of the greatest musicians of our time, is responded to warmly by the lovers of good music in Boston; and that perhaps the first attempt on this side of the Atlantic, to celebrate the anniversary of a great artist's birth has met with general approbation."

The Oratorio selected by the Boston Handel and Haydn Society in their last performance was the *Creation*. The execution was but moderate, although the chorusses were better than usual. There was a sad want of precision and vigour, the chorusses were all taken too slow. "The heavens are telling," in particular, suffered much from this mistake of the conductor. The solos were almost entirely buried under the overwhelming power of the orchestra, who seemed to play *mezzo forte* all the time, except now and then an occasional *fortissimo*. Miss Anna Stone, whose voice defied alike the efforts of orchestra and chorus to smother it, is an exception. If, on another representation, the conductor will give out *allegro* as *allegro*, and not as *andante*, and if the orchestra will kindly consent to an occasional *piano*, especially in accompanying solo voices, the performance will doubtless be worthy of the best days of the Handel and Haydn Society. It was matter of regret that this Society did not secure the services of Mr. Hatton, whose practical experience and energy would have proved of the greatest benefit. Mr. Dempster was engaged a few weeks since to sustain the tenor part in the Oratorio, but after three rehearsals it was found that, in consequence of numerous professional engagements, he would be obliged to relinquish the position. Signor Guidi (late of Maretzek's Opera,) accordingly succeeded Mr. Dempster. The part seemed to lay below the register of his voice. Signor Guidi accomplished his task better, and with greater freedom from Italian accent, than we had anticipated, although the style of music and the English language are doubtless equally new to him.

KENNINGTON.—Mr. Charles Jefferys' Grand Concert took place at the Assembly Rooms, on Wednesday evening. The vocalists were Miss Leslie, Miss Jolly, Miss C. Jolly, Mr. H. Haigh, Mr. S. Mayo, Mr. Delavanti, and Miss Poole. The German vocal quartette, Herren Bach, Claus, Rauth, and Chevalier assisted. The instrumentalists were Mr. G. H. Lake, and Mr. Sedgwick, (concertina); Mr. H. Griesbach, (violin); Miss Theresa Jefferys, and Heinrich Werner, (piano). Mr. G. H. Lake conducted. The concert was well attended, and afforded evident gratification.

CROSBY HALL.—A concert of mixed music was given on Tuesday evening, at which the following artists assisted:—Miss Messent, Miss Poole, Madlle. Lavinia, Mr. Sinclair, Mr. Gray, Mr. Herbert, Signor Marchesi, and Mr. Frank Bodda, vocalists; and Mr. Richardson (Aute); Madlle. Coulon (piano); and Mr. G. H. Lake (concertina). The Hall was tolerably well attended, and the performance in general satisfactory.

Provincial.

DUBLIN.—The first concert of this season of the Philharmonic Society was held on Monday evening, at the hall of the Ancient Concerts, Great Brunswick-street. As might have been expected from the rare character of the vocal and instrumental attraction provided by the committee, the hall was crowded with a brilliant array of fashionables of both sexes. The arrangements for this concert were most creditable to the taste, judgment, and energy of those to whom the task had been committed of providing the material of its music. The vocal artists selected were Signora Angri (the celebrated contralto of her Majesty's Theatre),* Signor Tamburini,† and Herr Stockhausen, both well-known performers. The instrumental attraction lay principally in the performance, unrivalled in Europe at the present day, of Ernst, so justly recognised as a celebrity in the musical world by his triumphs in violin music. We are not, however, such exclusive devotees of foreign excellence as to fail to recognise with gratification the re-appearance in the orchestra of some able and tasteful performers, whose absence from the Philharmonic Concerts we have for some time regretted—Mr. J. W. Glover, Mr. Liddell, Mr. Mosley, and others whose presence gave the assurance of force and precision in the concerted pieces. The concert opened with Beethoven's "Symphony in C minor." This was as perfectly rendered as could be hoped for by the most enthusiastic admirers of the great composer. Signor Tamburini and Herr Stockhausen were both heard together in the duetto from Donizetti's "Chetti, chetti." This well-known *morceau* from *Don Pasquale* did not seem to produce so decided an effect as might have been expected. Tamburini's voice (as will be remembered by many) is a baritone rather thin in character, but numbering some notes of great sweetness on its register. Herr Stockhausen's peculiar range of voice (a high baritone) enables him to achieve songs which would seem adapted for tenor voices only. The judgment, and musical acquirement of these vocalists gained them some triumphs during the evening. Their joint rendering of "La ci darem" was admirable, and was loudly encored.‡ Signora Angri was received on her appearance with an *empressement* and cordiality that gave evidence of the high recognition of her fame as a contralto vocalist. Her voice was first heard in the delicious cavatina, "In questo semplece." She was heard with evident delight, and loudly applauded. We have only space to advert to her superb version of the "Brindisi," in which she forcibly reminded many of Alboni, not alone in character of voice, but even in some particulars of *maniere* and *personel*. She was rapturously encored, and in all she produced a decided impression in her favour. We feel it needless to dwell on the matchless performance of Herr Ernst. None who have ever heard the magic tones of his violin can forget him. Were we to select any of his glorious efforts on last evening for especial praise, we might, perhaps, the *sinfonia* of Beethoven,§ or his fantasia, introducing "The last rose of summer." It needs scarcely to add, that he was greeted throughout the concert with most rapturous plaudits. In all, the concert went off most brilliantly, and evidently to the delight of the distinguished assemblage (including his Excellency the Lord Lieutenant) that attended. (*Freeman's Journal*).

LIVERPOOL.—(*From our own Correspondent.*)—The first subscription concert of our Philharmonic Society for the present season took place on Monday evening, on which occasion the following artists succeeded in attracting a large and fashionable audience:—Madlles. Angri, Graumann, and Messrs. Ernst, Stockhausen, S. Tamburini, and F. Mori. Madlle. Angri, whose recent triumphs in the metropolis had excited the curiosity of the Liverpool audience to a high pitch, was evidently the great novelty of

the evening; and if the applause with which she was greeted may be taken as a criterion of her powers of pleasing, we may safely assert that she succeeded in making a most favourable impression on one of the most apathetic audiences in the kingdom. Madlle. Angri is a singer of great and peculiar powers—her voice is of extensive compass—the low notes are wonderfully sonorous, without being harsh, while her powers of execution are almost unrivalled by any living vocalist. In addition to this, she sings with great dramatic expression and *abandon*, and makes the audience feel that her whole soul is for the moment wrapped up in the sentiments to which she gives utterance. Powers like these ought to make Madlle. Angri one of the most perfect vocalists that ever lived; but, unfortunately, her talents for pleasing are in a great measure rendered ineffectual by a want of refinement and elegance, without which the most admirable vocalism sounds inartistic. She was frequently encored in the course of the evening; her peculiar style—so totally different from that of her great rival, Alboni—taking the audience by surprise. Her first effort was the air "No, no" from the *Huguenots*, followed by an insipid Brindisi, entitled "L'ebbrezzo." In the second portion she created a profound sensation by the energetic style in which she gave the world-famous "Il Segreto," from *Lucrezia Borgia*. This air, which displayed all her peculiarities most advantageously, was rapturously encored. Such a dramatic style of singing was assuredly never before witnessed in the Philharmonic-hall, and we best describe the sensation Madlle. Angri created, by saying that she absolutely startled the audience. Her low notes were here most effectively produced, and advantageously displayed the full extent of her rich contralto voice. This triumph was succeeded by another, viz., a brilliant rondo from Macfarren's new serenata, *The Sleeper Awakened*, entitled "Gone; he's gone!" descriptive of the sensations of a wife during the unaccountable absence of her husband. The abrupt transition from rage to love, and the brilliancy with which the difficult fiorituri were overcome, caused this display of Madlle. Angri's versatile talents to excite unwonted enthusiasm: she was again uproariously encored, and repeated the air with increased effect. Madlle. Graumann, who possesses a mezzo-soprano voice of moderate compass, sang two airs in a coldly-correct style, which, though they excited no unfavourable symptoms, fell flat upon the audience.

Herr Ernst was most enthusiastically received, and played in his usual style of unsurpassable excellence. Every hearing convinces us that he has no superior; and whether we look at mere mechanical facility, or the deep poetic feeling he throws into every note, we can only wonder and admire; for mere words cannot adequately describe the sensations he creates. On this occasion he played one of Spohr's *Concertos*, a duet with Mr. Frank Mori, and some *capricci* of his own composition on Hungarian airs. In this latter piece—consisting of a series of piquant melodies—he created every possible difficulty, only to shew the ease with which they were overcome. The audience, though seldom fond of lengthy instrumental solos, relished Ernst's playing most highly, and the applause he received was frequent and spontaneous.

M. Jules Stockhausen sang the celebrated air from *Zampa*, "Toi dont la grâce séduisante," and a serenade from *The Sleeper Awakened*, very tastefully. He possesses a fine voice, which has evidently been carefully cultivated; and as he sings with considerable expression and feeling, we fully expect him to take a high rank in the arduous profession he has chosen. Signor S. Tamburini's voice is not remarkable for power and quality. He sang an aria from *Don Pasquale*, which created no great effect. Of Mr. F. Mori's talent as a pianist we had little opportunity of judging, for, as he only played twice—once with Ernst, in a duet, and another time as accompanist to Madlle. Angri—he had but little chance for displaying those talents which we have been assured he possesses. The choir were encored twice—once in Wilbye's madrigal, "Flora gave me fairest flowers," and the chorus from *Athalie*, "Depart, depart." In the latter the light and shade, or what our French friends call the *nuances*, were most artistically rendered.

The band, which appears to have been somewhat reinforced and remodelled, played Haydn's military symphony in G and the overture to *Athalie* in a highly praiseworthy manner. The minuetto and trio in the former were much applauded.

* Royal Italian Opera, if it pleases you, Master Freeman, not Her Majesty's Theatre.—(Ed.)

† Not Signor Tamburini, good sir, but Signor Salvator Tamburini, son of the Signor Tamburini.—(Ed.)

‡ Wrong again, good Freeman—Signor Tamburini and Herr Stockhausen did not sing "La ci darem," it must have been Mademoiselle Angri and one of these gentlemen.—(Ed.)

§ Query!—Did Ernst play Beethoven's Symphony?—(Ed.)

The great fault of the concert was its inordinate length. There was novelty in plenty; but in music, as in other things, there may be too much of a good thing. The programme of the next concert of the Philharmonic Society, which takes place on the 4th of March, will principally consist of selections from the works of Sir Henry Bishop, on which occasion the powers of the chorus will be severely tested.

Mr. H. Beale has engaged Madlle. Angri and Messrs. Ernst, S. Tamburini, J. Stockhausen, F. Mori, Baetens, Lidel, and Hawson, for a concert at the Royal Assembly Rooms, on the 3rd of March next.

At our Theatre Royal, Mr. Hackett, an actor of transatlantic celebrity, has appeared as Falstaff, in *Henry IV.*, and several Yankee farces. He possesses considerable dry humour, but is sadly deficient in that unctuous vivacity so necessary to make a perfect representative of the fat, witty, and cowardly knight. Miss Helen Faucit appears on Monday, in Marston's new and successful play of *Philip of France and Marie de Meranie*.

At the Royal Amphitheatre M. Franconi has this week produced a novelty of a most pleasing and attractive description, namely, a series of animated tableaux, descriptive of the recent triumph of the British arms in the Punjab. The dresses and appointments of the representatives of the British and Sikh officers and soldiers were life-like and picturesque, while the skirmishes and evolutions were much more animated and real than theatrical representations of military events usually are. The performances have been nightly witnessed by crowded audiences.

MANCHESTER.—(From our own Correspondent.)—Mr. C. A. Seymour's third quartet concert, at the Town Hall, Chorlton-upon-Medlock, took place on Wednesday evening. The following is the programme:—

PART I.

Quartet—Pianoforte, Violin, Tenor, and Violoncello—
Messrs. C. Hallé, Seymour, Baetens, and Lidel—
(In F Minor, Op. 2) - - - - - Mendelssohn.
Quartet—Two Violins, (Messrs. Thomas and Seymour)
Tenor and Violoncello (Baetens and Lidel)—(No.
5, in B Flat) - - - - - Mozart.
Sonata—Pianoforte—(In E Flat, Op. 7) - - - - - Beethoven.

PART II.

Duo Concertante—Violin and Violoncello—Messrs. { Schubert and
Baetens and Lidel—On Airs from "William Tell" } Kummer.
Miscellaneous Selection:—
Pianoforte—Prelude and Fugue—(In F Minor) - - - - - Mendelssohn.
Impromptu—(In A Flat) - - - - - Chopin.
Grand Quintet—Two Violins, (Messrs. Seymour and
Thomas),—Two Tenors, and violoncello—(In E
Flat) - - - - - Beethoven.

Having missed the two first concerts, we put ourselves to some inconvenience in straining a point to be present at the third, out of respect for Mr. Seymour, setting aside the great treat we knew to be in store for all who could attend. We were sorry to see the room by no means so full as it ought to have been, from the talent engaged and displayed at these classical concerts. We very much doubt if the clever leader will gain anything beyond his expenses, or even clearing them, if he gives his brother artists their full terms.

The pianoforte quartet of Mendelssohn (in F minor, op. 2) was a noble beginning—the executants being Mr. Charles Hallé, Messrs. Seymour, Baetens, and Lidel. The first movement (*allegro molto*) brought out in turns all the four instruments (but of course the pianoforte principal). To this succeeded the beautiful and dirge-like adagio—sung now by the strings, then on the keys, and accompanied by the one or the other alternately—which produced a thrilling effect on the audience, and obtained the most marked applause of any performance the whole evening. Nothing could be more delicately given. The *intemezzo* is a short prelude in lieu of *scherzo* or *minuet* to the finale (*allegro molto vivace*), which is a brilliant movement in Mendelssohn's best manner. This quartet of itself was a great treat. As if by way of contrast, after a few minutes pause or breathing time, a stringed quartet of Mozart's (No. 5 in B flat) was given—Mr. C. W. Thomas taking first violin, Mr. Seymour the second, Messrs. Baetens and Lidel of course being tenor and violoncello. The

quartet went as smooth as possible. It was admirably played by the four. Seymour is certainly a very competent second violin: Baetens and Lidel all that can be desired on their respective instruments. Mr. Thomas I heard for the first time; he is a very clever violinist, with much purity and great powers of tone. Occasionally he was a little harsh and loud in his higher notes, but this might be the fault of a refractory first string—(Oh! these first strings, why cannot they all be perfect?) Hallé wound up the first part in magnificent style with one of those matchless performances of his—a solo sonata of Beethoven (the one in E flat, op. 7). I do not think he could have chosen one more calculated to display his peculiar talents to perfection. The amazingly retentive memory, not of mere notes alone, but of every shade and grade of expression—the intuitive perception of his author's intention, which so identifies Hallé with Beethoven as to make these sonatas seem like improvisations of his own—the wonderful combination of extreme delicacy with extreme power and brilliancy at the same time, causes the performances to be perfectly *unique*, unsurpassable in their way by any other artist, and impossible to be described or done justice to by my humble pen. The *allegro* is pre-eminently grand and beautiful, with a lovely subject that reminds one remotely of the *obligato* accompaniment to his own "Adelaide," and then to a March of his, in another place. This movement was warmly applauded. The *adagio* was no less beautiful, although so widely contrasted in character, and narrowly escaped an encore. The *scherzo* is short, wayward, and fanciful, although not so grotesque as some of his *scherzos*. The finale is full of grand harmonies, splendidly expressed by Hallé. I was quite sorry when the sonata was finished.

Baetens and Lidel had a chance of shewing their talent in the *duo concertante* which opened the second part on airs from *William Tell*.—It was a very masterly display by both—the stopping of Baetens on his violin in some very extreme intervals was exceedingly neat and smooth and Lidel's tone and execution were equally fine. At the same time I must say that the "air varie" School did not tell so well after the Sonata. Hallé again gave us a taste of his power in Mendelssohn's fugue. It was an extraordinary performance, the independent action of the two hands working out the fugue with all the resistless impetuosity of mountain torrents: to this was contrasted a short impromptu of Chopin, and Hallé took his leave amidst loud applause. Beethoven's quintet with two tenors constituted the finale to this excellent concert, Mr. Hallé's German friend the amateur, who has so frequently assisted at his concert, taking the second tenor; Mr. Seymour resuming his place as first, and Mr. Thomas taking the second violin. It was a very fine performance by all. Mr. Seymour would have been irreproachable in the first violin part but for some slight slips, as it appeared to be from careless bowing; but why look for specks when the whole was so good. I hope to see Mr. Seymour's fourth and last concert of the series attended as it deserves to be. If so the room will be crowded. I see it is announced for the 27th March. Ernst, with Angri, Graumann, Tamburini and Stockhausen were at the Concert Hall here on Monday last, and had a very large audience. The Prince of Violinists created an immense sensation. Few can play as he does when he is in the vein. Angri also roused her audience to a state of enthusiasm. I was sorry I could not attend and report more largely.

SHEFFIELD.—(From a Correspondent.)—On Thursday last Mr. John Parry gave his entertainment, Notes "Vocal and Instrumental," at the Music Hall. The front and back seats were nearly full, and presented a brilliant appearance. The chief point that was admired was the "Piano taught in six lessons;" but we must not forget "The Artist," in delineating which Mr. Parry plays the piano, imitates the cornet-a-piston, and draws a very good face. Altogether the entertainment caused great mirth, and was generally thought to be not much inferior to "Lights and Shadows of Social Life."—On Friday evening the Athenæum gave a concert, with Mrs. Sunderland, Mr. F. Bodda, Mr. Hird, Mr. Willy, and Herr Hausman. The attendance was chiefly confined to members, and is not a public affair. I therefore shall only say it gave general satisfaction. I enclose a programme.—The Ernst and Angri party give a concert here on the 26th, a full account of which I will send.

BATH.—The second of M. Jaques' Classical Chamber Concerts took place on Saturday; and the numerous audience proves the high estimation in which they are justly held, while the judicious selection of pleasing as well as erudite music makes them as attractive to the uninitiated as to the scientific amateur. The instrumental artists were Herr Hausman (violin), Mr. R. Blagrove (tenor), M. Jaques (pianoforte), and M. Sainton (principal violin); this being, we believe, the first appearance of the last-named in Bath. M. Sainton fully sustained the high reputation which had preceded him, and charmed his auditory by his exquisite tone, refined expression, and facile execution of the most perplexing difficulties. We are embarrassed what to point out as the most attractive features of the concert, but among them appeared to us the following:—the second movements, "Largo assai" and "Allegro con Brio," of Haydn's quartett in G minor—the "Andante con variazioni," and "Presto finale," in Beethoven's grand sonata (dedicated to Kreutzer), for the pianoforte and violin. These were rendered with great skill by MM. Jaques, Sainton, Blagrove, and Hausman, showing them to be worthy interpreters of the wondrously varied ideas of the master. We should add to the foregoing the quartett by Mendelssohn, in the second act, which was full of the beauties and gems of melody with which the works of this lamented maestro are replete, while its scientific combinations were exquisitely evolved by all the artists engaged in it. Between the acts was a solo on the violoncello, introducing the airs from *Don Pasquale*, which were charmingly arranged and delightfully performed by Herr Hausman, combining the beauties of vocal as well as instrumental music. Mr. R. Blagrove played a concerto of De Beriot's on the concertina with his usual skill, eliciting tones resembling those of the finest wind instruments—the flute, hautboy, and clarinet. The vocal portions of the concert were Marcello's duett, "Qual analante," by Mr. and Mrs. Pyne, and Mozart's "Batti, batti," given by Mrs. Pyne with refined taste. She was most effectively supported by Herr Hausman's violoncello obligato. —*Bath Herald.*

LEICESTER.—(From a Correspondent.)—The last grand evening concert of the season was given on Monday evening in the New Hall, which was crowded to excess by the rank and fashion of both town and country. The great success attendant upon this series of concerts has sufficiently demonstrated that good music interpreted by good artists will always prove a lucrative speculation. During the season we have had, as vocalists, Mrs. Sims Reeves, Mrs. A. Newton, Mrs. Sunderland, Miss M. Williams, Miss Helen Taylor (R. A. of music), Mr. Sims Reeves (twice), Mr. Lockett (twice), Mr. Henry Phillips, Mr. Bodda, and Mr. Machin—as solo instrumentalists—Mr. Willy (violin), Mr. Hausmann (violin), the Brothers Nicholson (oboe and flute), with all the available talent in the neighbouring counties. Two miscellaneous concerts, and two Oratorios, *The Messiah* and *The Creation*, have been given, the latter produced under the immediate superintendence of Mr. Henry Gill (leader), whose unremitting exertions entitle him to the warmest thanks of both the directors and the public generally. Mr. Farmer, of Nottingham, on both occasions conducted the Oratorios. The programme on Monday evening was an excellent one, and we need only name the artists engaged to prove that it was rendered in a very superior manner—Mr. and Mrs. Sims Reeves, Mr. Bodda, Mr. Willy (violin), Mr. Nicholson (flute), Mr. Hausmann (violin), in addition to whom, the best of the local performers assisted, viz., Mr. Gill (second violin), Mr. Weston (viola), Mr. Smith (cornet-a-piston), Miss Deacon and Mr. Mavins (piano-forte).

PORTSEA.—The Distin family on Tuesday evening gave a concert at the Queen's-rooms, in which their unrivalled performance on the euphonic horns excited the utmost delight and enthusiasm. The vocal performers consisted of Miss Moriatt O'Connor, Mr. H. Distin, Mr. W. Distin, and Mr. Theodore Distin. Mr. Norman presided at the pianoforte. The gems of the concert were "Oh charming May," by Miss O'Connor; and the vocal quartette, by Miss M. O'Connor, and Messrs. H. T. and W. Distin; "Down in a Flowery Vale," by Miss M. O'Connor, and the Messrs. Distin, *encored*. *Sonnambula* on the alto sax-horn by Mr. H. Distin, loudly *encored*; fantasia on airs from the operas of *Lucia di Lammermoor* and *Figliu del Reggimento* on the sax-horns by Messrs. Distins, rapturously applauded. The buffo

duet "Solo fa, or singing lesson," sung by Miss M. O'Connor and Mr. Theodore Distin, was *encored* as was the quartette, on the euphonic horns, by the Messrs. Distin, and the serenade "Sleep gentle lady," by Miss M. O'Connor and the Distin family. This was followed by a musical melange from *Lucia*, employing the talents of the whole party, and was received with bursts of applause. "God save the Queen" was the finale, when the audience rose *en masse*, and by their enthusiasm testified their loyalty and their heartfelt appreciation of the treat they had enjoyed. We hope the Distin Family will pay us another visit. We can promise them a warm welcome. The concert was arranged by Mr. Atkins, and was complete and satisfactory. —*Portsmouth Times.*

LEEDS.—(From a Correspondent.)—The second concert of the Leeds Madrigal and Motet Society, was given on Friday evening, the 31st ult., in the Stock Exchange Hall, before a numerous and most respectable audience. The principal vocalists were Miss Whitnall, of the Liverpool concerts; Miss Holroyd, of the Royal Academy of Music; and Mr. Winn, of the London concerts. The concert opened with Barnett's Madrigal, "Merrily wake Music's Measure," well sung by the choral members of the society, as was also Flower's part song, "Now pray we for our Country;" indeed, all the part songs and choruses, and especially the part song "Just like Love," were nicely and correctly rendered. The trio, "Give that wreath to me," sung by Misses Whitnall and Holroyd, and Mr. Winn, was admirably sung. Miss Whitnall's voice is a sweet soprano, and her taste and feeling are unexceptionable, as was exemplified in this piece, as also in the solo part of "Daughter of Error," and the ballad "The wishing Gate," the last receiving an *encore*, which was responded to with another song. Miss Holroyd's voice is a mezzo soprano or perhaps contralto, full in quality, but of moderate power. Some degree of nervousness was observable when she commenced; but, notwithstanding, she evinced in her songs a correct and chastened taste, and gave proof of having studied with great care and under judicious and able professors. Her songs on this occasion were "Che iaro" from Gluck's *Orfeo*, a duet with Miss Whitnall, "The Swallow's Passage," and a quartet with the same lady, Mr. Cawthra and Mr. Winn, "The Spirit of Britannia," composed by Mr. Spark. Miss Holroyd was very favourably received by the audience. Mr. Winn sang Wallace's song from *Maritana*. "This heart by woe o'er-taken," and elicited an *encore*. He also joined Miss Whitnall in a duet from *Elisir d'Amore*. A grand fantasia from Weber's *Oberon*, for piano and violin, by Mr. Spark and Mr. Haddock, and a violin solo by the latter, of Ernst, were ably played. The concert concluded with "God Save the Queen," the solos by Miss Whitnall and Mr. Winn. Mr. Spark, the musical director of the society, conducted the performances, and every praise is due to him for the admirable working order of his choral party. The *Elijah* was given here on Thursday evening last to an attentive—for Mendelssohn is adored here—but not a very numerous audience. Henry Phillips pleased amazingly, and the band and chorus, especially the latter, did their duty well. The only part of the Oratorio *encored* was the chorus in the second part, "Have ye not heard," in which the solo for the Queen was most spiritedly given by Master Dean, one of the choristers at Dr. Hook's church.—John Parry's gave his "Notes Vocal and Instrumental," on Friday. Julien gives his annual concert in the Music Hall on the 17th instant; and Herr Ernst, with Angri, F. Tamburini, &c., will make his first appearance before a Leeds audience on the 25th instant. Both concerts will, I have no doubt, be well attended.

EDINBURGH.—On Saturday afternoon Mr. T. M. Mudie entertained a select and private circle of his friends, in the Hopetoun Rooms, with recitals of his latest compositions for the pianoforte—a species of performance to which we attach a more than ordinary feeling of pleasure, from the comfortable quietness attending it, and its admitting us to a more intimate acquaintance with the abilities and acquirements of the artist, than is perhaps to be derived from a first or second appearance in a concert room. We subjoin the programme:—*L'Esperance*—"Allegro Brillante" (published); Tema, originale, con variazioni—"Andante Lento e Solenne"—MS.; Study—"For the practice of Arpeggios"—not yet in MS.; 2do. Notturmo—"Andante con espressione"—not yet in MS.; Elfish Music—Sketch for a Fantasia—not yet in MS.; Fairy Revels and Chorus—"Presto e leggiero;" Two Melo-

dies—I.—Romance—II.—Lied ohne Worte—MS.; Polka: "La Souvenir;" La Gentilezza—"Motivo Grazioso;" Allegro Marziale—Composed as a duet—(published). Where there is so much and attractive excellence displayed, we confess to a feeling of *embarras du choix* in giving preference to the different pieces that illustrated Mr. Mudie's quiet and finished pianoforte playing. It evidently belongs to what is called the Cramer school—offering a most satisfactory contrast to that string-breaking and instrument-destroying system which finds its representatives in too many players of the present day. We may say, generally, that Mr. Mudie's performances were highly successful, his execution being neat and graceful, and his taste and judgment irreproachable. The opening piece, "L'Esperance," pleased us greatly, from its variety of happy ideas, and the apt suggestiveness of its title. The *Andante Lento e Solenne* we thought less attractive, being rather too long and frequent in its repetitions, and partaking so much of the nature of *tristesse* as to fall a little heavy on the ear. We liked better the *arpeggio* "Study," and the "Notturmo," both of which displayed much talent. We were especially satisfied, however, with the "Fairy Sketch," and the subsequent "Two Melodies," the former an original and characteristic illustration of that class of descriptive composition to which the genius of Weber and Mendelssohn has been devoted, with what triumphant success let the overtures to *Oberon* and *A Midsummer Night's Dream* say—and the latter, a pair of as captivating melodies as we have ever enjoyed. Together with the "Elfish Sketch," they should be committed to the hands of the engraver with as little delay as need be.—(*Courier*.)

Original Correspondence.

HOME MADE MUSIC.

(To the Editor of the "Musical World.")

"Zummerzetshire, Feb. 01st, 1851.

DEAR ZUR,—I dair zay you'll veel zurprized at hearing vrom me But az i am a bit of a crochit has wel as tother things, I veels very much hinterested in that thare hart—I be glad to zee yourn paper as chaunged hands bekase what I read tother day about hinglish musickers I likd very much vor I had alway and hieard that the voriner alway had the best zhare on it—i zuppose it be zame bee musick has tis by we poor varmers, poor deels be heaten hup by them rascals but I thinks times weel change e vore long but I musnt get out awe my place, lets get back to what I got to zay about musick I have been very vond o that all my loife and many a tackling I have had vor been zo vond awit vor my poor old vather uzed to zay darn the feller hees playing on thutley viddle instead of minding the sheepe, but howumsover I doe think a feller when hees got musick in him theres no driven aught hout him again Now I thinks as it regards hour hinglish musickians I think they be quite as clever fellers as theze here chaps tother zide the zea, for I was hinduced to go to one of theze great konzorts to hear a great fiddler for the vust time in this country I cant zay his name but I think the tail hend own was the *sky* or *ski* I am zad chap to remimber names, but weel always remimber places vor if i have been once to a place I do alway zure to know it again, but howsohumever this feller didnt vrighten me zo much for his viddling as did vor his looks vor I thought he would heat hus all up he did look so hungry, but as the volks that was there zeem very much astoneshed, I zaid to myzelf I knows weel how theze fellers vrighten the volks tis wi there airy muzzle and long wiry wigs, I was a bit more pleazed with him than I was with a Hinglish viddler zome time back as I told he before I couldnt mind names very well, but I think had the zame name as those sticks they make Baskets awe, (withy or willy) weel hed plaze me as well as that chap that came vrom the sky wel I haird another Hinglish viddler I cant vind his name in my head but I think had a raw of happle trees to the head'awn, I have jist thought own, Blagrove thats his name, now I thought heed play in a very sensible manner hand I likd it very much the feller had a clain vase to,

but I want to zay something about another hinstrument the Pianeforte, a noble thing tis to Mrs. Duckling played on it poor

thing I heard she played herself to daith tother day, that was a very vind Pianer she had wasnt it I think he was made Mr. Her Hard, can he give me hany hieard about them cheap ones I zee hadvertized zo much My daughter had a piece of Music tother day from Lunnen and the back aut was covered all hover with them instruments they are called the Condoles, I think they wid be very good things to have as I zuppose they will either send one to zleep or zooth one vrom their troubles—which his a very good hinvention in those days they tell me that there is a veller got a fine shaw of em in a Garden zome where in Linin I haird that there was a little chap honly ten year hold, that came out of the last Londin vog I spoze, that got a head zo big that the nostes tumble hout down upon the kays of the Pianeforte but vancy this little creature branken viftry wires of the Condoles—but as the chap grows them the late rains have made them rather wattery I spoze there now I hope I zhall zee a little more about hinglish musickers zhortly poor vellers tis to be hoped we varmers and the Hinglish Musickers may overcome these voriengers arter hall

"Yours resp.

"VARMER ZHARP"

LOVE'S SIMILE.

BY ANDREW PARK,

Author of "The Queen of Merry England."

A dew-drop lay
In a rosebud gay,
And a little red Robin sat chirping nigh;
Oh, fain would it sip
From the rose-bud's lip—
For his breast was warm and his throat was dry.
Round and round did he hop
In the faith it would drop—
His little eye twinkled to gaze on the gem,
Till a bee in its flight
On the blossom did light,
And scattered the dew o'er its beckoning stem.

And such is true love—
That spell from above!
Which we, in our happiness, wish to caress;
But trembling before
The maid we adore
The soul-soften'd passion we fail to express.
And some one more bold,
With a bosom more cold,
Bereaves us of that which we wish to obtain,
And soon scattered away
Are the smiles of the gay,
And maiden and lover but languish in vain!

THE REV. THOS. HARVEY.—At a private meeting of the friends and supporters of this gentleman, held yesterday morning at Maquetra, a portrait executed at their request by Mr. Harris, a London artist well known to the public, was presented, amidst general expressions of affection and esteem. Many interesting and animated speeches were delivered upon the occasion by those who had long known and valued Mr. Harvey as a friend, and had been edified by his teachings as a minister of the Gospel, who whilst they sympathised with their clergyman in a mental suffering extended through a long period of years, were able to testify, from their own experience, to the efficiency of his public ministrations and the charities which have adorned his private career. It has never been our good fortune to attend a meeting more truly pervaded by the spirit of good will and cordiality; and we gladly echo the sentiment to which each person present gave expression—that Mr. H. may long be permitted to labour in a sphere in which he has already achieved so large an amount of good, and so truly won that confidence and appreciation without which the most gifted preacher toils in vain.—*Boulogne Gazette*.

Reviews of Music.

"SIX LIEDER OHNE WORTE."—Seventh Book of Original Melodies for the Piano-forte—FELIX MENDELSSOHN BARTHOLDY—Ewer and Co.

The above forms No. 14 of the posthumous works, which, it must be confessed, have issued very slowly from the press. For the great mass of the public who are sufficiently endowed to appreciate the merits of the greatest musical composer since Beethoven, the "Songs without words" present a facility of communion with his genius, which can rarely be obtained from the larger works for the choir and for the orchestra. Although occasionally difficult, they offer no obstacle to honorable perseverance, and the delightful feeling that must ensue when once they have been committed to memory, or even brought under the easy governance of the fingers, will repay, ten times over, whatever pains may have been expended in practising them. Not only their extreme beauty renders the "songs without words" generally agreeable and acceptable—even, we boldly assert, to drawing-room audiences—but their brevity is a great matter in their favour. The most indifferent to the charms of music will hardly feel tired during the performance of one of these innocent gems of melody, set in the newest and freshest harmony. And, what is better, the small tax they levy upon the patience, may, probably, win over many a listless hearer, to give his attention a second time, and a third, and until he unconsciously acquires a faith, an interest, and perchance a love, for music. Much has already been effected in this way, through their means, and had Mendelssohn done nothing more than this for the art, he would have been entitled to the gratitude and esteem of every true musician.

The present book of "Lieder," like its predecessors, is literally crammed with beauties—beauties that familiar and increased acquaintance only makes more attractive. We shall not criticise them—they are but flowers of thought, coloured by the momentary train of feeling out of which they sprang. To analyse them would be absurd; to seek for faults in that which displays the veriest perfection of finish, is labour lost, and unworthily lost. We shall simply designate them by pointing out the peculiar character and key of each.

No. 1, in F major, *Andante Espressivo*, is a sweet, pensive melody, with a flowing *arpeggio* accompaniment—easy to play and certain to please. The modulations few, and adding expression and variety to the sentiment. The effect of an *Æolian* harp will be probably suggested to the poetical ear by the appropriate performance of this *lied*.

No. 2, in A minor, *Allegro Agitato*, is more difficult; its characteristic is melancholy, connected with a certain feeling of mystery. With romantic temperaments it will be a special favourite.

No. 3, in E flat, *Presto*, is hard to execute, from two causes—the extreme quickness of movement, and the prevalence of reiterated chords in the accompaniment. It is passionate, vigorous, and intense.

No. 4, in D major, *Andante Sostenuto*, is another flowing and expressive melody, in which the *arpeggio* style of accompaniment is used in a different manner from that adopted in No. 1. While somewhat more difficult, it is in every respect as natural and beautiful; perhaps the melody is developed with even more freedom.

No. 5, in A major, *Allegretto*, will be regarded by many as the gem of the set. It is in one of those light and tripping movements in which Mendelssohn was so completely himself. We can see but one fault in it—its brevity.

No. 6, in B flat, *Allegretto con moto*, is our favourite. The melody is exquisitely fresh, and the accompaniment, while demanding crispness and decision of touch, is in the highest degree effective. Its general style is suggested by the composer's own indication of time and character.

On the whole, the 7th, and we presume the last, book of the *Lieder Ohne Worte*, which, fully worthy of a place by the side of its six predecessors, is more generally easy to execute than any of them—a distinction, by the way, which is not likely to decrease the sale.

To add that these "songs"—these real and unaffected melodies—should be on the desk of every pianist, amateur, and professional, is to conclude with nothing better than a truism. It is, indeed, doubtful whether the musical profession counts one individual in its ranks who could fail to be deeply interested in all that remains yet to be published of the great and immortal Mendelssohn.

"GRAND QUADRILLE FANTASTIQUE, THE CRYSTAL PALACE, as performed at Her Majesty's Theatre.—SCIPION ROUSSELOT. Reduced from the score and arranged for the Pianoforte by L. F. A. Frelon. Rousselet and Co.

Mr. Frelon has effected his task with good skill, having simplified the score of Mr. Rousselet's quadrille without in the least interfering with its artistic treatment. The pianoforte arrangement is modest to a degree, and comes within the mastery of a very moderate performer. No doubt that by players of dance tunes at sight this will be recognised as a boon.

No. 1 of the Crystal Palace Quadrille belongs to the northern nation: it is "The Croats March." The tune is singularly primitive. It has undergone but little change in the necessary adaptation.—No. 2 is the famous "Trab, Trab," which Jetty Treffz has made famous by her singing, for in itself we see but little to warrant its immense reputation. This quadrille of course appertains to the German nation. The variation *ad libitum* is excellent.—France supplies No. 3 with the favourite air "Ah! vous dirai-je maman." Of this beautiful old tune we have nothing to say, except that it has undergone considerable contortions to befit it for a quick dance tune. The time is altered to 6-8. Mr. Rousselet borrows No. 4 from an old Belgic national air. The air no doubt is highly national, and especially old, and undoubtedly Belgic, and agreeable enough withal, though something square cut and formal; but Mr. Rousselet, we fancy, having provided us with French and German numbers should have travelled farther than Belgium, and fared no worse perhaps, in search of national contributions for his Grand Crystal Quadrille. Russia, Hungary, Bohemia, Turkey, Negroland, Australia,—what had Italy and Spain done to be omitted?—America, China, the Sandwich Islands, Nova Zembla, and hundreds of other places were ready to his hand, but Mr. Rousselet rejected all for this old national square cut melody of Belgium. The old melody is all the better for being stirred into animation by a brilliant variation *ad libitum*. England and Ireland conjointly furnish No. 5—John Bull supplying "The Roast Beef of old England," and Paddy "The girl I left behind me." Did Mr. Rousselet intend to comment on the masticating propensities of one nation, and the gallantry of the other, by this double quadrille? This number winds up the set admirably, and brings the whole to a lively and rejoicing termination.

The purchaser may obtain the above for two or four hands, Mr. Frelon having arranged the quadrille separately for one or two performers.

"THE VOICE THAT BIDS US WELCOME," ballad; written by J. E. CARPENTER, composed by W. T. WRIGHTON. Brewer and Co.

The words of this song are not worthy of Mr. Carpenter's best moments. The sentiment is common and used up, and the diction is by no means harmonious; the feeling, nevertheless, is not to be despised. Mr. Wrighton is far happier in his music. He has found a very effective and well-marked tune, in good keeping with the words; and has supplied simple and appropriate accompaniments. This song is written low, to suit a contralto or barytone voice.

"DERMOT AND KATHLEEN," ballad; written by HENRY JOHN RYDE, composed by W. H. ALDRIDGE. T. E. Purday.

The words of this song are *serio-comico*, and are redolent of genuine Hibernian flavor. Mr. Aldridge's tune is peculiarly pleasing and fanciful, but smacks not of the brogue. If well sung, and well acted, "Dermot and Kathleen" would tell effectively in the concert room.

"OH THE MERRY, MERRY SPRING," ballad; Written by C. MAC-KAY, composed by MISS MOUNSEY. T. E. Purday.

Words and air both find favour in our eyes. The fair composer has been fortunate with the tune. It is light, sparkling, and graceful—a very spring tune, reminding one of the morning breeze and the laughing waters, and the cheerful skies. The accompaniments are in accordance with the character of the air, free and unforced; but betokening, notwithstanding, the taste and feeling of the musician.

"THE MANOR POLKA," by Frederico.—Shepherd.

There seems no end to the category of polkas, yet will "The Manor Polka" lose nothing in being placed by the side of its rivals. It is an agreeable little *morceau*, and will, no doubt, become a ladies' favourite.

Our Scrap Book.

MUSICAL ANALYSIS.—There is another objection, which is very freely made, and which must not be left without an answer, as it is specious, and may give rise to doubts even in well-constituted minds. "Beware of all this science," say those who are under the dominion of an unconquerable indolence; "it only weakens your pleasures. The arts procure us enjoyment only as their effects are unforeseen. Do not seek, therefore, to acquire a knowledge, the result of which will enable you to judge rather than to feel." All this reasoning is founded upon the following axiom of philosophy: "Feeling is the result of perception; judgment of comparison." But the improvement of the organ of hearing, which results from an observation of the effect of sounds, is nothing more than the means of perceiving better, and of thereby increasing the amount of its enjoyments. For this reason, attention is necessary for all, while none can derive much advantage from imperfect knowledge. Every body passes judgment upon music; some under the influence of blind instinct, and very hastily; others by means of a cultivated taste and with reflection. Who will venture to say that the first is better than the last.—*Extracted from —; by Aurelian.*

SINGERS.—When a singer, endowed with a fine voice, with intelligence and feeling, and who has devoted several years of his life to bringing out, by study, the qualities nature has given him;—when, I say, this singer comes to try for the first time, in public, the effect of those advantages which seem to ensure him success, and suddenly finds his hopes disappointed, he accuses the public of injustice, and the public treats him as ignorant and presumptuous. In this case, both parties are in the wrong; for, on the one hand, he who is not familiar with his own powers, but by the effect which they have produced in the school, is not in a condition to make a proper use of them in the presence of a numerous assembly, and in a large hall; and, on the other, the public is in too great haste to judge by its first impressions, having neither sufficient experience nor knowledge to discern the good which is mingled with the bad, nor to take into account the circumstances which may prevent a favourable exhibition of the singer's talents. How often does the public itself revise its own judgments, for want of having passed them at first with a proper knowledge of the case! So many things are to be attended to in the art of singing, that, without having made it a particular study, or having learned by reflection and experience in what it consists, it is very difficult to judge of a singer, at the first hearing, either in regard to his merits or defects.—*Extracted from —; by Aurelian.*

Miscellaneous.

Mr. Charles Horsley's new Oratorio, *David*, will be performed at Exeter Hall on the 24th instant.

THE PANTOMIMES AND THE LORD CHAMBERLAIN.—The incidents of Haynau's visit to Bankside, as every playgoer knows, have been seized on by the authors of some of the pantomimes of the season. After the lapse of more than a month the Lord

Chamberlain has seen fit to take official notice of this personal reference, and in one instance to request its omission. In consequence of the suggestion of the Lord High Chamberlain, conveyed through Sir William Martin, two comic scenes were last week cut out of the pantomime at Astley's, one representing the exterior of Barclay's brewery, with draymen, horses, &c.; the other the bedroom of the public-house in which the baron took refuge. Among other pieces, the representation of which has been stopped by the authorities at the Chamberlain's office, may be mentioned the hippo-dramatic spectacle of *Turpin's Ride to York*, which has been played on the boards of most of the metropolitan and provincial theatres for the last thirty-five years. The performance of *Jack Sheppard* and *Oliver Twist* has also been interdicted.—*Morning Herald.*

MACREADY.—After the performance of *Julius Caesar*, at the Haymarket Theatre, on a recent occasion, Mr. Macready presented Mr. Howe with a massive Roman gold ring, accompanied with a few expressive words, requesting his acceptance of the gift, for the delight and satisfaction he had experienced by his truthful and energetic representation of the character of Marc Antony.

MRS. SHELLEY, authoress of "Frankenstein," "The Last Man," &c., and widow of the late Percy Bysshe Shelley, the poet, died on the 1st instant, at her residence in Chester-square, aged 53.

THE MANCHESTER KEMBLE CLUB.—This club held their second anniversary at the Alton House, Market-street, on Wednesday evening, the 29th ult., when about twenty gentlemen sat down to an excellent supper, provided by Mr. Thomas Till. The cloth being drawn, the chairman gave "the health of her most gracious Majesty the Queen," which with a number of other toasts was most heartily responded to. A scene from *Richelieu* was given with great spirit. A variety of songs and recitations added to the conviviality of the evening, which was maintained until a late hour.—*Manchester Courier.*

PARODI AND THE SICILIANS.—The same evening on which the citadel and last bastion of Palermo's fortifications were taken by the insurgents, amidst a combined scene of devastation of property and destruction of human life, the Palermitons sent a boat and deputation to fetch their favorite singer from on board the Sardinian man-of-war, in which she had sought protection, and that very night, when the streets were almost impassable from ruins, immense crowds assembled to hear Parodi sing in *Norma*.

PARISIAN CARICATURES.—Some admirable caricatures have appeared in the papers from time to time since the arrival of Jenny Lind in America. Last week, *Char vari* brought out the following:—A fat citizen of Boston is walking gravely along, with his left hand fixed in a frame: "Holloa! what's the matter?" cries a friend. "Oh! my friend," he replies, with an impassioned accent, "I have had the happiness to have this hand pressed by Jenny Lind, and I have had it framed!"—Again: Jenny is at a soiree. The lady of the house having written on her invitation cards, "*We will have the Swedish Nightingale*," approaches her and says with the most engaging air: "It would be very kind of you to sing us a little song." "It does not depend upon me," murmurs Jenny Lind, "Mr. Barnum has the key." So saying, she shows the lady a small padlock which Barnum has had the precaution to put on her lips before allowing her to go to the party.—Again: A dilettanti of Boston runs, his hair standing on end with enthusiasm, to one of his friends, to whom he exhibits an old boot, by the turn of which it is evident it has been worn a long time on the left foot. "I arrived too late," says he, for the sale; "they had already sold Jenny Lind's shoes for twenty thousand; I could only get one of Mr. Barnum's old boots, for which I paid one thousand dollars. Ouf! it is at any rate a souvenir."

NEW MUSICAL INSTRUMENT.—We are to have a concert on Friday evening, when a Mr. Wallack, a German, at present residing in Manchester, will introduce a novel instrument never yet publicly heard here, called the "mundharmonika." Having had the privilege of a private hearing, we can assure our musical friends that there is much to admire, both in the instrument and the style of playing it by Mr. Wallack.—*Manchester paper.*

MR. HENRY BOYS died, aged 45, at Margate, on the 8th instant, of paralysis.

BOTTESINI.—The American journals are filled with eulogies on this double-bass player, whom they dub as the most extraordinary performer on his instrument ever known, and one of the world's wonders. A Havannah paper goes a little beyond this, and says Bottesini is a better composer than Donizetti. There is seldom fire without smoke—so it is said—and never smoke without some heat, but there must be a plenitude of burning matter, we say, to give fire to such a quantity of vapour as the following:—"Let us recur a moment to the wonderful Bottesini,—without doubt, and beyond all rivalry, the greatest performer upon the violone, in the world. At Salvi's benefit, he gave Paganini's *Carnaval of Venice* on this huge instrument with all the ease and effect of the most accomplished violinist. The harmonic tones which he draws, so gracefully, from the upper or G string of his instrument, are singularly powerful and beautiful. His shake is firm and faultless. Indeed, we must suspend our own comments, to give place to the rough remark of a bye-stander, which, in point of description, conveys a better idea of his playing than we could do by an elaborate essay:—"How anybody," said he, "can go over that great long thing [the neck of the instrument] and strike two notes at each end of it at once, with all the *jigamies* up and down [accompanying including harmonies], and not make any fuss about it nuther, is a little beyond my ideas." It is needless, though gratifying to add, that the honours awarded to the great artist were such as became such a performance. Bottesini, however, seems instinctively to shrink from notice, with that modesty which frequently accompanies superior genius. As a composer he is scarcely less inferior than as a performer. That ever fresh and strangely spiritual solo for the clarinet, which introduces the fourth scene of the first act of *Lucia di Lammermoor*, and which is so magnificently played by Signor Maatsi, was composed by Bottesini, though the fact is not generally known. This solo, which occupies several minutes in its delivery, is ever listened to with breathless attention, and invariably calls forth a unanimous burst of applause, excited as much by the originality and brilliancy of the conception, as by the exquisite skill and taste of the performer. The credit of the composition is, of course, given, by many, to Donizetti (the composer of the opera), who, in his most happy moments (in our humble estimation), never reached anything half so pure and original as this clarinet prelude." Were it not that we have heard from undoubted authority the very highest reports of Signor Bottesini's talent, we should scarcely feel inclined to credit the extravagant praises of the American papers. That Signor Bottesini is a wonder on his instrument we are assured. That he is a better composer than Donizetti we doubt.

JULLIEN IN EDINBURGH.—The brilliant and crowded audience which assembled in the Music Hall on Monday night, on occasion of the first of the annual series of concerts of M. Jullien, was nothing more than what in the circumstances might have been reasonably anticipated. The name of *il gran maestro* has influence enough itself to secure for him an enthusiastic reception wherever he goes; but when it is stated that, independent of his own personal attraction, and in addition to all the old favourite performers, such as Pratten, Sonnenberg, Koenig, Collinet, Jarrett, &c. his corps embraced that eminent vocalist, Mademoiselle Jetty Treffz—a host of attraction herself—and nothing less than a detachment of real live French drummers from *la Garde Nationale de Paris*, to say nothing of the horn-marvel, M. Vivier, the excitement with which the first evening was looked forward to, apart from the eagerness with which all the tickets for the two other concerts were all bought up on the following (Tuesday) morning, will be readily imagined. The programme was of an exceedingly varied and attractive character. It opened with the celebrated overture to *William Tell*, which was executed with a force and precision that called down the most rapturous acclamations. The exquisite playing of Mr. Collins on the violoncello, of Mr. Pratten on the flute, and of Mr. Winterbottom on the bassoon, was particularly observable, and well merited the applause which it received. This was followed by a beautiful andante by Beethoven, and some selections from *Robert le Diable*, both of which were given with great effect, and afforded various occasions for exemplifying the individual as well as collective qualities of the splendid band. We were next regaled with some pretty dance music, which of course was given with a

brilliancy and expression such only as Jullien and his corps can impart to this style of composition. The great attraction of the evening, however, was the appearance of the French drummers above referred to, who were introduced in a new piece called the "Great Exhibition Quadrille." On presenting themselves they met with a very cordial reception, and under the leadership of M. Barbier, their tambour-major, they rattled away in a manner, which though it might occasionally be not altogether agreeable to those whose acoustic mechanisms were of the ordinary delicacy of construction,—yet still it did not fail to produce a very profound impression on the audience as to the excellence and regularity with which the time was kept. This singular precision was especially noticeable in the *diminuendo* sort of performance towards the close, when the loud rub-a-dub was made to decrease, till as it were it imperceptibly died away in the distance. Of the solo performers, Mr. Winterbottom on the bassoon, and M. Lavigne on the oboe, were particularly effective. M. Vivier, by his performance on the French horn, excited surprise at his marvellous powers, and created a positive *fièvre*. Passing, however, from the instrumentalists, to what was perhaps the great attraction of all to a large number of the audience—the single vocalist, Madlle. Jetty Treffz—we have only room further to say that her reception was most enthusiastic. The general opinion appeared to be that this lady has vastly improved since she was in Edinburgh formerly; and when, in her last song, she responded to a rapturous encore by substituting her own "Trab, Trab," the excitement of the audience knew no bounds, and the deafening acclamations were only quieted by her good humouredly giving it once more. Last night the audience was equally numerous, and not less enthusiastic. On the whole, M. Jullien may well be congratulated for the success with which he has this year been attended in Edinburgh—a success, however, which has not been greater than that which he every way deserved.—*Caledonian Mercury*.

MADMOISELLE RACHEL AND HER SISTER.—The *Independence* of Brussels has the following in a letter from Paris:—"It is known that Mdle. Rachel has several sisters who are, like her, actresses. The one who is most likely to establish a solid reputation is Mdle. Rebecca, who was recently received as a *sociétaire* by the Comédie Française. For this young and charming sister, Madlle. Rachel has a lively and almost maternal affection. Madlle. Rebecca has lately been performing with success the part of Catarini Bragadini, in Victor Hugo's *Angelo*, in which her sister has personated the principal character. The last time the two sisters performed together, Mdle. Rachel said, as they were leaving the stage after an enthusiastic recall, "My dear child, you have played like an angel; I will recompense you—let us go and sup at your house." "At my house!" exclaimed the young actress, greatly surprised, "you mean at my father's." "No, no! at your residence I say!" answered Mdle. Rachel. "What! are you embarrassed? Well, here are the keys." Shortly after the two sisters arrived in Mdle. Rachel's carriage in a pretty house in the Rue Mogador, close to the charming hotel which the great tragedian occupies in the Rue Trudon. Mdle. Rebecca fancied that she was in a dream, or playing a part in some fantastic comedy. They ascended to the second floor, and Mdle. Rachel then said, "Now open." At the same moment the door was opened, and a venerable-looking female servant appeared with a light. "What, is that you, Marguerite?" said the young actress, glad to see an old friend. "Now enter!" cried Mdle. Rachel, "and all is yours!" Mdle. Rebecca, almost stupefied, entered, and found ante-room, dining-room, drawing, bed, and dressing rooms, furnished in the most elegant style, and decorated with exquisite taste. On returning to the dining-room, a nice supper was seen smoking on the table, and Mdle. Rachel said, "The drawers are full of household linen—in the dressing-room you will find every article of linen and dress you can possibly require—one cellar is stocked with wood, another with wine, and the rent is paid a year in advance! Now let us sup, and do the honours!"

PHILHARMONIC SOCIETY.—There will be a trial of new compositions by the Philharmonic, on the 12th of March. No persons in future will be admitted to the rehearsals but members of the Society.

ST. MARTIN'S HALL.—The first of M. Billet's series of classical pianoforte concerts took place at the above hall last evening (Tuesday). This gentleman's claims to public favour are very great, for his efforts are uniformly devoted to the highest school of music. Although possessing sufficient manual dexterity to enable him to perform any of those modern extravagancies which form the repertoire of most of our fashionable pianists, M. Billet has good sense enough to prefer courting public attention as the exponent of the grand and subtle imaginings of the great masters, whose works he renders with a fire, discrimination, and mechanical mastery which few pianists could equal, to pandering to the bad taste of the age by aiming at the achievement of mere so-called "brilliant effects." From Bach and Handel, to Mendelssohn and Sterndale Bennett, his reading has extended. His studies have included all the loftiest productions of the best periods of art; and in whatever piece he executes, abundant evidence is shewn of an intimate acquaintance with his author's style and special beauties. Whether in the lofty and massive inspirations of Bach and Handel, the joyous strains of Haydn, the dulcet, love-breathing tones of Mozart, the wild and wonderful phantasies of Beethoven, or the graceful, *spirituel*, and impassioned beauties of Mendelssohn, his playing is alike truthfully characteristic. M. Billet, then, is a most valuable artist; and if his proceedings in the capacity of private teacher be as conscientious and honourable as those of his public career, his sojourn in this country cannot but contribute largely to the advance of musical art amongst us. The pieces selected for performance on this occasion were Beethoven's sonata in F sharp, a prelude and fugue in A flat, by Bach, a ditto in F by Handel, a sonata in C minor by Woelf, Mendelssohn's Andante con variazioni in E flat (posthumous work), Haydn's sonata in B minor, and a batch of studies by Steibelt, Cramer, Ries, Moscheles, and Chopin. In all of these M. Billet fully sustained the high character we have given him; and we were truly gratified to observe that his abilities were thoroughly appreciated by the audience. The applause bestowed upon his labours afforded one more proof of what we have often asserted, that when fine music is rendered with appropriate fire and expression, it never fails to produce its effect, even upon the uninitiated. It must of necessity do so, for it is more truthful, more natural, and paints passion and emotion more favourably than any other. The "whys and wherefores" are known only to the musician, but the result is felt by all. But in what manner is it delivered by many of our popular artists? What does the finest poetry become when recited in a cold, formal tone, without an atom of accent or emphasis? A positive bore. And it is the same thing with fine music. The works of the great masters are thus constantly marred in the performance. Many of our artists, both vocal and instrumental, think it necessary, whenever they essay a classical piece, to assume a stiff and glacial style, by means of which they think to impart a sort of reverential decorum to their performance. The fact is, that in nine cases out of ten, such persons being daily accustomed to a "different" kind of music, feel quite out of their element in great works, into the spirit of which they cannot enter, and feeling consequently constrained and ill at ease, are afraid to attempt expression lest it may betray some misconception. It is thus they freeze the genial current of their author's ideas, rendering him incomprehensible to some, and tedious to all. Such excellent concerts as that of last evening will always have our heartiest support; and we trust that all who like M. Billet venture upon the exclusive performance of works of high character may be adequately rewarded by the public.—*Morning Post*.

M. HENRI PANOFKA, the popular and talented composer and professor of singing, whose "Practical Singing Tutor" has been adopted by a number of our professors, among others Miss Dolby, has just finished a "Complete Method for all Voices," which will be published forthwith.

KENTISH TOWN LITERARY INSTITUTION.—The Members of this young Institution gave a very creditable performance of the *Messiah* on Monday evening in Trafalgar Place. The vocalists were the Misses Fuge, Newton, Mrs. Sheppard, Mrs. Matthews, and the Messrs. Wilkins, Naylor, Alderson, Yerlett, J. B. Husk,

and Johnson. Mr. J. B. Husk obtained an encore in "Why do the Nations." We should recommend the conductor, Mr. Husk, to attend more particularly in future to Handel's time. The "Hallelujah" Chorus and "The people walked in darkness" were taken much too fast. Mr. Richard Ward, who played the trumpet, should be especially noticed. His tone is clear and true, and he bids fair to become no small addition to the orchestra. This Institution is entitled to encouragement, and will no doubt obtain it at the hands of the public.

NOVEL CONCERT.—On Friday, the 24th January, a concert was given in the Public Rooms, Ripon, by Mr. T. Sowers, organist of Trinity Church, assisted by Miss M. Hargreaves, Miss J. Pickles, and Mr. W. Hutchinson, from Leeds, to one of the most fashionable and crowded audiences we ever witnessed. The chief attraction was that all the performers were blind, and still they executed the pieces in a manner which would have done credit to those who do not labour under such a disadvantage. Many of the pieces were *encored*, and they were all received with great applause. On the previous Tuesday the same party gave a concert at Kirby Malzeard, and on Thursday at Boroughbridge, at both of which places they had crowded and respectable audiences.

HER MAJESTY'S THEATRE.

WE have stopped the press to say we have just received the Prospectus for 1851. We have not room this week to enter upon details. One of the items will be hailed with delight by the opera-loving public; namely the engagement of the unrivalled ALBONI. The prospectus contains a strong array of talent, and includes several new names and many interesting particulars, all of which will be discussed next week.

TO SUBSCRIBERS.

The Proprietors of the MUSICAL WORLD beg to remind those Subscribers who have not yet forwarded their Subscriptions, that unless the same be paid to MESSRS. MYERS and Co., 37, KING STREET, COVENT GARDEN, prior to the publication of the next number, they must discontinue forwarding it. Those Subscribers who may have paid Mr. W. S. JOHNSON (the late Publisher), in advance for the present year, will please to send an order to MESSRS. MYERS and Co., to receive the money from him.

For the convenience of our West-End Subscribers, Advertisers, and Correspondents, Messrs. WESSEL and Co., 229, REGENT STREET, have kindly consented to receive Advertisements, Subscriptions, and Communications for the Editor.

Advertisements.

APOLLONICON.

TUESDAYS, THURSDAYS, SATURDAYS—Mornings, at Two, Evenings, at Eight; Miss Peole, Mr. and Mrs. Donald King, and Miss Mesent. The Proprietor has great pleasure in announcing the engagement of these delightful Vocalists in addition to the usual Apollonicon performances. Admission . . . Royal Music Hall, adjoining Lowther Arcade.

NEW SONGS, &c.

Are we less happy now?	Charles W. Glover	...	2s.
Joy is a bird	Ditto	...	2s.
In dreams thou'rt with me still	Ditto	...	2s.
Where is my loved one?	E. J. Loder	...	2s.
Dermot and Kathleen	W. H. Aldridge	...	2s.
O the merry spring	Miss Mounsey	...	2s.
Beautiful island of light	S. Nelson	...	2s.
There is no land like our own	W. Wilson	...	2s.
Topless New Sabbath Melodies No. 13		...	2s.
Suffer little children to come unto me, No. 14		...	2s.
Cant thy bread on the waters, and No. 15		...	2s.
O had I the wings of a dove		...	2s.

T. E. PURDAY, 50, St. Paul's Church Yard.

MR. WILLIAM STERNDAL BENNETT'S WORKS.

THE whole of Mr. W. S. BENNETT'S WORKS, formerly published by Mr. Coventry, of Dean-street, are now published only by Messrs. Addison and Hollar, 210, Regent-street; and Messrs. Leader and Cook, 53, New Bond-street, corner of Brook-street; of whom all Mr. W. S. Bennett's compositions, both vocal and instrumental, are to be had for the future.

HAYDN'S ORATORIO, CREATION,

ARRANGED for the Organ or Pianoforte (with Vocal Score), by E. STURGES. Folio type edition, boards, 10s., in cloth and lettered, 12s., half-bound in calf and lettered, 15s.; plate edition, folio, 21s., with a splendid portrait of the Composer, from a bust taken from life.

The Anthem, "IN THAT DAY," composed and respectfully dedicated by permission to His Royal Highness Prince Albert, by George J. Elvey, Mus. Doc. Oxon private organist to Her Majesty, and organist of St. George's Chapel, Windsor. Price 4s.; single vocal parts, 3s. 6d. Orchestral parts printing. Persons wishing to have the music as performed by the London Sacred Harmonic Society, should order Surman's Exeter Hall Edition, office, No. 9 in Exeter Hall. The proper allowance to the trade and profession.

MEYERBEER'S GRAND OPERA,

LE PROPHETE, complete with French and Italian words, 42s. Arrangement of the same by Calcott, Osborne, Benedict, Brinley Richards, Hers, Burgmüller, and Thalberg, as single pieces and duets for the pianoforte. Meyerbeer's Grand Opera, THE CAMP OF SILESIA, in Two Books, as solos and duets by Calcott and Diabelli.

Cramer, Beale, and Co., 201, Regent Street.

MR. JOHN THOMAS,

PRINCIPAL Harpist at Her Majesty's Theatre, and Professor at the Royal Academy of Music, has the honour to announce that he has returned to London, and that his season for giving instruction on the Harp has now commenced.

He begs also to state that he has established CLASSES for instruction in HARMONY AND COMPOSITION.

One Class, consisting of Ladies only, meets on Wednesdays; and another, of Gentlemen, on Fridays. The lessons commence each evening at 7 o'clock. All communications for those desirous of either taking private lessons, or of joining the classes, to be forwarded to Mr. Thomas, at his residence, No. 27, GRAFTON STREET, FITZROY SQUARE.

SACRED HARMONIC SOCIETY, EXETER HALL.

CONDUCTOR, Mr. COSTA.—Wednesday, Feb. 26, Handel's Oratorio, SAUL. Vocalists: Misses Birch, Dolby, Mr. Benson, Mr. T. Williams, Mr. Weiss, and Mr. Lawler. The Orchestra (including 16 double basses), will consist of nearly 700 performers. Tickets, 3s.; Reserved seats in Area or Gallery, 5s.; Central Area, numbered seats, 10s. 6d.; at the Society's sole Office, No. 6, Exeter Hall, or of Mr. Bowley, of 53, Charing Cross.

LONDON SACRED HARMONIC SOCIETY, EXETER HALL.

ON Friday next, Feb. 21st, will be repeated Haydn's CREATION and Dr. Elvey's new anthem. Vocalists, Miss Birch, Mr. Locket, and Mr. H. Phillips, with orchestra of 800 performers. Tickets 3s., 5s., 7s., and numbered seats 10s. 6d. each, at the office of the Society 3, Exeter Hall, and the principal Music Sellers. The Messiah will be performed on Friday the 23rd inst.

ROYAL MUSIC HALL, ADELAIDE STREET, STRAND.

SIGNOR MONTELLI'S Fourth Grand Vocal and Instrumental Concert will take place on MONDAY EVENING, February 17th. Doors open at half-past seven. Concert commences at eight precisely. Admissions—Stalls, 3s.; Area Seats, 2s.; Balcony Seats, 1s. 6d.; Upper Balcony, 1s. All particulars may be obtained of Robt. W. Olivier, Concert Agent, 19, Old Bond Street. Programme changed every evening.

MR. AND MISS RANSFORD

BEG to acquaint their friends and pupils that they have removed from 461, New Oxford Street, to their new residence, 53, WELBECK STREET, CAVENTISH SQUARE, where they request all future communications may be addressed to them.

London, Feb. 15th, 1851.

M. SCIPION ROUSSELOT

HAS the honor to announce to the Members of the BEETHOVEN QUARTETT SOCIETY, and to Musical Amateurs, that he will give a series of THREE PERFORMANCES OF CLASSICAL MUSIC, FOR INSTRUMENTS AND VOICES,

including Trios, Quartetts, Quintetts, and Septets, selected from the Works of Beethoven, Mendelssohn, and other Classical Composers. Further particulars will be duly announced.

The Meetings will be held at 27, Queen Anne Street, Cavendish Square, on the Wednesday, at a Quarter past eight o'clock; February the 26th, March the 12th and 26th.

Subscriptions for the Three Performances, One Guinea, to be had of Messrs. Rousselet & Co., Importers of Foreign Music, Instruments, &c., 66 Conduit Street, Regent Street; also Mr. Betts, Musiceller, Royal Exchange.

MESSRS.

COCK'S & CO.'S NEW MUSICAL PUBLICATIONS.

STEPHEN HELLER'S LATEST PIANOFORTE LESSONS.

Students of the Pianoforte will find in the following works of the above distinguished Author an unusual degree of merit, being suited alike for the saloon and practice room, viz.—Chant des Chasseurs, 2s.; L'Adieu du Soldat, 2s.; Chant du Berceau, 2s.; Arrangement of Mendelssohn's Chant d'Amour, 2s.; Ditto Parting Song, 2s.; Ditto Chant du Fete, 2s.

GROSSE'S INSTRUCTIONS for SINGING; a new edition, with additions, by C. M. SOLA; embracing copious Exercises for promoting flexibility of voice, singing a second, &c. Folio size, 4s.

NEW SCHOOL MUSIC.—HAMILTON'S MODERN INSTRUCTIONS for the PIANO, the easiest and best book, 19th Edition, 4s.; his Dictionary of 3500 Musical Terms, 37th Edition, 1s.; his Catechism on Singing, 3s.; ditto on Thorough Bass, 2s.; ditto Violin, 1s.; Clare's Psalmody, twelve books, 3s. each; Clarke's Catechism of the Rudiments of Music, 23d Edition, 1s.; Warden's Psalmody, twenty-three books, 2d. each; and his Chanter's Hand-Guide, in one volume, 5s., or in thirty-four parts, 2d. each.

COCK'S MUSICAL MISCELLANY, published monthly, No. V., for February, 2d.; stamped, 3d. Contents:—Retrospect of the Month.

London: E. Cock's and Co., New Burlington Street; publishers to the Queen. Also, of Messrs. SIMPKIN and MARSHALL, and all Music and Booksellers.

COMPOSITIONS BY E. SILAS.

0 SALUTARIS HOSTIA, Sacred Song.

SOLO, for Violoncello, with orchestra or pianoforte accompaniment.

CAPRICE No. 1, for the pianoforte.

LES FANNALLS, Caprice No. 2.

PENSEES FUGITIVES, for the pianoforte.

NOCTURNE, for the pianoforte.

ROMANCES. Sans Paroles.

TRIO for Pianoforte, Violin and Violoncello.

In the Press,

CONCERT STUCK, for Pianoforte and Orchestra.

Cramer, Beale, and Co., 201, Regent Street.

HEALTH WHERE 'TIS SOUGHT!

HOLLOWAY'S PILLS.—Cure of a disordered Liver and Stomach, when in a most hopeless state.—Extract of a letter from Mr. Matthew Harvey, of Chapel Hall, Airdrie, Scotland, dated the 15th of January, 1850.—To Professor HOLLOWAY, Sir,—Your valuable Pills have been the means, with God's blessing, of restoring me to perfect health, at a time when I thought I was on the brink of the grave. I had consulted several eminent Doctors, who, after doing what they could for me, considered my case hopeless. I had been suffering from a Liver and Stomach complaint of long standing, which during the last two years got so much worse, that every one considered my condition as hopeless. I, as a last resource, got a Box of your Pills, which soon gave relief, and by persevering in their use for some weeks, together with rubbing night and morning your Ointment over my chest and stomach, and right side, I have by their means alone got completely cured, and to the astonishment of myself and everybody who knows me.

(Signed)

MATTHEW HARVEY.

These celebrated Pills are wonderfully efficacious in the following complaints:—Ague, Constipation of the Bowels, Lumbago, Uterine Complaints, Dropsy, Head-ache, Scrofula or King's Weakness, from whatever cause, Rheumatism, Gout, Sore Throat, &c. &c. Bilious Complaints, Consumption, Fits, Piles, Worms of all kinds, Debility, Stomachic, Erysipelas, Jaundice, &c. &c. Blotches on the Face, Indigestion, Sore Throat, &c. &c. Skin Complaints, Dysentery, Sore Throat, &c. &c. Bowel Complaints, Erysipelas, Sore Throat, &c. &c. Colic, Jaundice, Sore Throat, &c. &c.

Sold at the Establishment of Professor HOLLOWAY, 844, Strand, (near Temple-bar, London, and most all respectable Druggists, and Dealers in Medicines throughout the civilised World, at the following prices:—1s. 1d., 2s. 9d., 4s. 6d., 11s., 22s., and 44s. each Box. There is a considerable saving by taking the larger sizes. N.B.—Directions for the guidance of Patients in every Disorder are affixed to each Box.

ST. MARTIN'S HALL, 89, LONG ACRE.

M. ALEXANDRE BILLET begs to announce that the second of his series of THREE EVENING PERFORMANCES of CLASSICAL PIANOFORTE MUSIC, in illustration of the Works of the great Composers, will take place on Tuesday, February 25th; and the third March 11th. To commence at 8 o'clock precisely.

Tickets for a Single Concert, 2s.; Reserved Seats, 4s.; Subscription to Reserved Seats for the Series, 10s. 6d. To be had at St. Martin's Hall; of WESSEL and Co., 229, Regent Street, and the principal Music Publishers.

PROGRAMME OF THE SECOND PERFORMANCE.

1. Sonata in E flat minor PINTO.
2. Prelude & Fugue in G minor (Cat's Fugue) SCARLATTI.
3. Prelude & Fugue in D major MENDELSSOHN.
4. Fantasia in A, Op. 16 (Dedicated to ROBERT SCHUMANN) W. S. BENNETT.
5. Sonata in C minor, Op. 35 (Dedicated to CLEMENTI) DUSSEK.
6. Allegro di Bravura CIPRIANI POTTER.
7. Lieder ohne Worte MENDELSSOHN.
 - No. 4, Second Book.
 - No. 6, Sixth Book.
 - No. 1, do. do.
 - No. 4, do. do.

PROGRAMME OF THE THIRD AND LAST PERFORMANCE.

1. Sonata in B minor, Op. 40 (Dedicated to CHERUBINI) CLEMENTI.
2. Prelude & Fugue in F BACH.
3. Prelude & Fugue in E minor MENDELSSOHN.
4. Grand Sonata in B flat, Op. 106. BEETHOVEN.
5. Andante con Variazioni in B flat, Op. 83 (Posth.) MENDELSSOHN.
 - Works, No 11.
6. Rondo in A minor MOZART.
7. Selection of Studies:
 - C minor HUMMEL.
 - E flat MACFARREN.
 - D minor HILLER.
 - D flat major HENSELT.
 - A minor THALBERG.

DENT'S IMPROVED WATCHES AND CLOCKS.

E. J. DENT, Watch and Clock Maker, by distinct appointment to the Queen, H.R.H. Prince Albert, and H.I.M. the Emperor of Russia, most respectfully solicits from the public an inspection of his extensive STOCK of WATCHES and CLOCKS, embracing all the late modern improvements at the most economical charges. Ladies' Gold Watches, with gold dials, jewelled in four holes, 5 guineas; Gents' Watches, with enamelled dials, 10 guineas; Youth's silver Watches, 4 guineas. Warranted accurate-going Lever Watches, jewelled in four holes 6 guineas.—E. J. Dent, 89, Strand; 33, Cockspur-street; and 34, Royal Exchange (Clock Tower Area).

NEW FLUTE MUSIC.

SIX MELODIES by B. MOLIQUE (Lieder ohne Worte)—Transcribed for the Flute and Piano by J. CLINTON.

- | | |
|---|---------------|
| No. 1. "If o'er the boundless sky." | Price 2s. 0d. |
| " 2. "For Annie." | " 2s. 0d. |
| " 3. "When the moon is brightly shining." | " 2s. 0d. |
| " 4. "Come all ye glad and free." | " 2s. 0d. |
| " 5. "Come dearest, come." | " 2s. 0d. |
| " 6. "Oh! that my woes were distant." | " 2s. 0d. |

SIX LIEDER OHNE WORTE, by F. MENDELSSOHN BARTHOLDY, Op. 57.—Transcribed for Flute and Piano by J. CLINTON.

- | | |
|-----------------------------------|-----------|
| No. 1. "All Deutsches Lied." | 2s. 0d. |
| " 2. "Hirtensied." | " 2s. 6d. |
| " 3. "Zuleika." | " 2s. 0d. |
| " 4. "Rheinisches Volkslied." | " 2s. 0d. |
| " 5. "Venetianisches Gondellied." | " 2s. 0d. |
| " 6. "Reiseliel." | " 3s. 6d. |

Original Melodies for Flute and Piano by S. PENCIVAL, op. 4.

- | | |
|------------------------------------|-----------|
| No. 1. "Moderato con Espressioni." | price 3s. |
| " 2. "Andante Malinconia." | |
| " 3. "Allegretto Grazioso." | |

Wessel and Co., 229, Regent Street.

MR. W. STERNDAL BENNETT

RESPECTFULLY announces that his SEVENTH ANNUAL SERIES of PERFORMANCES of CLASSICAL PIANOFORTE MUSIC will take place at the Hanover-square Rooms on Tuesday evening, February 25, March 18, and April 8. To commence at half-past 8 o'clock. Subscription tickets, one guinea; triple tickets (to admit three to any one concert), one guinea; and single tickets (to admit any one concert), half a guinea. To be had at all the principal music warehouses, and of Mr. W. S. Bennett, 15, Russell-place, Fitzroy-square.

DAVID. EXETER HALL.

ON MONDAY evening Feb. 24th, will be performed for the first time in London, DAVID, sacred Oratorio by CHARLES EDWARD HOARE. Principal Vocalists, Miss Birch, Miss Williams, Miss E. Birch, Mr. Lockey, Mr. T. Williams, Mr. Weiss, and Mr. Whitworth. The band and chorus will be complete in every department. Leader Mr. H. Blagrove; Organist Mr. G. Cooper; Conductor Mr. C. E. Horsley. Prices of admission—reserved seats (numbered) 10s. 6d., to be had only of R. ADDISON and CO., 210, Regent Street reserved seats in area and gallery, 5s.; area tickets 3s.; upper platform 2s., to be had of all Music Sellers.

CARTE'S PATENT FLUTES.

MR. CARTE will introduce his new FLUTES in the course of his Lectures on INSTRUMENTAL MUSIC, at the Royal Institution, Manchester, on the mornings of the 10th, 14th, 17th, and 21st February; at the Collegiate Institution, Liverpool, on the evenings of the 11th, 14th, and 18th February; and at the Church of England Literary Institution, Shrewsbury, on the 12th and 19th February.

Just published, a SKETCH of the successive IMPROVEMENTS made in the FLUTE, with a Statement of the Principles upon which Flutes are constructed, and a Comparison between the relative Merits of the Ordinary Flute, the Flute of Buxton, and Carte's two new Patent Flutes. By RICHARD CARTE. Publishers: Rudall, Rose, and Co., 38, Southampton-street, Strand; Addison, 210, Regent-street; Keith and Fowke, 48, Oneapside; and Cooke and Co., 6, New Bur lington-street. Price 1s., or if sent by post, 1s. 6d.

NEW BEETHOVEN ROOMS,

QUEEN ANNE STREET, CAVENDISH SQUARE.

M. ALEXANDRE BILLET

Begs to inform his Pupils and the Public that his CLASSES OF PIANOFORTE INSTRUCTION have recommenced for the season.

Applications for terms, and all particulars, to be addressed to the NEW BEETHOVEN ROOMS, Queen Anne Street.

NEW PIANOFORTE MUSIC

BRINLEY RICHARDS.

Angela. Romance. Dedicated to the Lady Robert Grosvenor.

"Mr. Brinley Richards' 'Angela,' though essentially popular in style, strongly indicates the hand of an accomplished musician."—Morning Post.

Mendelssohn's "First Violin." 1 6

Mendelssohn's "Maid of the Ganges." Dedicated to Sterndale Bennett. Esq. 2 0

"In the arrangement of these two charming melodies by the lamented Mendelssohn for the Pianoforte, Mr. Richards has very effectively adopted the style of the celebrated Lieder ohne Worte."—Herald.

The Fairy's Dream. Romance. 2 6

Piccola, ou le Chant du Captif. Dedicated to Mrs. Anderson. 2 6

Sybil. Romance. (Second Edition). 2 6

"The style of these compositions is the most attractive of modern Pianoforte music, and whether for variety and sweetness of effect, or for frequent indication of a graceful elevation of musical thought, combined with a moderate degree of difficulty in execution, we have never met with three pieces by a native composer which were calculated to give so much satisfaction to a candid reviewer. Nothing can be more useful to young students of the modern school of Pianoforte playing than such compositions as the above."—Dramatic and Musical Review. September.

Premier Nocturne. (Second Edition). 2 6

The Irish Emigrant. Arranged as a Rondo. 2 6

"Among the recent examples of the style of Pianoforte music at present in vogue, few more successfully appeal to the exigencies of popular taste, and more thoroughly realize the new ideal of fashionable elegance than the above-named publications. Sybil, Piccola, Premier Nocturne, and The Fairy's Dream, are all specimens of Mr. Brinley Richards in his most happy and fluent manner. They abound in ad captandum melody, and are overrun with passages both brilliant and neatly turned. The principal objection to the modern Pianoforte music of the drawing-room is a certain affectation of sentiment, from which Mr. Richards is entirely free. In his lightest passages there is a certain refinement, which indicates a desire to satisfy the amateur and the professor simultaneously, and must render his pieces acceptable to both."—Musical World. December 7.

CHAPPELL, 50, NEW BOND STREET.

Printed and Published, for the Proprietors, by MICHAEL SAMUEL MYERS, of No. 3 Studley Villas, Studley Road, Clapham Road, in the parish of Lambeth, at the office of MYERS and Co., 37, King Street, Covent Garden, in the parish of St. Paul, where all communications for the Editor are to be addressed, post paid. To be had of G. Purkess, Dean Street, Soho; Allen, Warwick Lane; Vickers, Holywell Street, and at all Booksellers.—Saturday, Feb. 15, 1851.